

1908
June 25
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The Highly Important Collection
OF
MODERN PICTURES
and
Water Colour Drawings
OF THE LATE
STEPHEN G. HOLLAND, ESQ.

On THURSDAY, JUNE 25, 1908,
FRIDAY, JUNE 26, and
MONDAY, JUNE 29

ILLUSTRATED CATALOGUE, PRICE TEN SHILLINGS



THE Stephen George Holland sale of June 25th, 26th, and 29th, with its sensational prices and its numerous

"records," so completely dominates the sales of the month that the others might almost be "taken for granted." With one exception, indeed, they may be very briefly dismissed. The first dispersal after the short Whitsuntide



recess comprised pictures and drawings of the late Joseph Grego, and other properties, held at Messrs. Puttick & Simpson's on June 11th, but the only lot of note was among the few pictures of the late Mr. Charles Stewart, Hunterian Professor of Surgery: Ferdinand Bols, *Portrait of a Youth*, with ermine tippet and jewelled cap, 25 in. by 19 in., 240 gns.

Messrs. Christie's sale on the following day included the property of the late Mr. Nathaniel Caine, of Liverpool and Broughton-in-Furness, among which were a few pictures, e.g., T. S. Cooper, *A Group of Cattle at a Stream*, 30 in. by 43 in., 1871, 145 gns.; B. W. Leader, *Head of Loch Lomond*, 23 in. by 36 in., 1873, 80 gns.; and Erskine Nicol, *The Reason Why*, 26 in. by 18 in., 1870, 175 gns. Other properties included a drawing by A. Neuhuys, *The Spinning Wheel*, 20 in. by 26 in., 145 gns.; and some pictures: J. W. Godward, *Dolce far Niente*, 29 in. by 50 in., 1897, 160 gns.; W. Dendy Sadler, *The Right of Way*, 37 in. by 50 in., 135 gns.; D. James, *Man-of-War Rocks, Scilly Isles*, 29 in. by 49 in., 1886, 100 gns.; and W. P. Frith, *Sterne and the French Innkeeper's Daughter*, 44 in. by 32 in., exhibited at the Royal Academy, 1868, 105 gns.; and C. E. Johnson, *Wae's me for Prince Charlie*, 44 in. by 71 in., exhibited at the Royal Academy, 1885, 95 gns.

On Monday, June 15th, Messrs. Christie sold a number of drawings and pictures the property of the artist, the late Mr. G. H. Boughton, R.A.; and on the following Thursday Messrs. Robinson, Fisher & Co. also offered for sale a series of drawings by the late Mr. P. Fletcher Watson, R.B.A., F.S.A., and impressionist pictures by

Mr. Wynford Dewhurst; but the results in neither case were particularly satisfactory to the vendors.

Apart from the Holland dispersal, the only important picture sale of the month was held at Messrs. Christie's on June 19th, when the choice collection of water-colour drawings of the late Mrs. Stern, of Littlegrove, East Barnet; the modern pictures and drawings of the British and Continental Schools, the property of the late Mr. Joseph Broome, of Manchester and Llandudno, and from other sources, came under the hammer. Mrs. Stern's drawings included: Sam Bough, *Sands at Sunrise from Kirkcaldy Pier*, 18 in. by 25 in., 1857, 165 gns.; six by David Cox, including *The Hayfield*, 23 in. by 33 in., 1838, 160 gns.; *Wind, Rain and Steam*, 18 in. by 23 in., 1845, 210 gns.—this was exhibited at Leeds in 1868 by P. Allen, and at his sale in the following year realised 395 gns.; and *A Welsh Lane*, with a water-mill and two peasants, 80 gns.; Copley Fielding, *Rivauxx Abbey*, peasants with cattle and sheep in the foreground, 25 in. by 36 in., 1838, 550 gns.; Birket Foster, *Fetching Wood from the Brook*, 8 in. by 13 in., 100 gns.; six by J. M. W. Turner, all apparently unexhibited and unknown to Sir Walter Armstrong: *Exeter*, the town and cathedral seen beyond the river, cattle in the foreground, 24 in. by 30 in., 115 gns.; *Bardon Tower*, the river Wharfe winding down to the foreground, 11 in. by 13 in., 130 gns.; *The Castle of Chillon*, a view looking across the Lake of Geneva, with the castle on the right, 11 in. by 15 in., 430 gns.—this may be the drawing (circa 1809) which was exhibited at the Old Masters in 1887 by Miss Swinburne; *Inverary*, the village with the castle beyond and hills in the distance, signed, 8 in. by 11 in., 350 gns.; *Bedington*, a peasant watering cattle in the river, 100 gns.; and *Dilston Castle*, the castle on a hill in the middle distance, a waggon and horsemen crossing the bridge over the river, 18 in. by 22 in., 160 gns.; and two by P. De Wint, *Grouse Shooting on the Moors*, 14 in. by 28 in., 115 gns.; and *A Highland River Scene*, with cattle, 12 in. by 21 in., 120 gns. Mrs. Stern's 60 drawings realised £4,147 7s.

Mr. Broome's collection of twenty-five drawings and pictures was chiefly remarkable on account of the works of Sam Bough, by whom there were the following drawings: *The Raincloud, Strathmore*, 20 in. by 28 in., 1869, 160 gns.; *Brough Sands*, 18 in. by 20 in., 1869, 125 gns.;

Crossing the Common, near Carlisle, 27 in. by 36 in., 1867, 35 gns.—these were exhibited at Manchester in 1887; and *Sir Arthur Wardour and his Daughter caught by the Tide*, illustrating a scene in "The Antiquary," 16 in. by 25 in., 1867, 115 gns.; and two pictures, also exhibited at Manchester in 1887: *Wemyss Bay*, 25 in. by 41 in., 1856, 290 gns.; and *A Moorland near Carlisle*, 25 in. by 40 in., 1857, 145 gns. The pictures by other artists in this collection included three by H. Fantin-Latour: *Chrysanthemums*, 15 in. by 12 in., 1880, 145 gns.; *Roses in a Basket*, 7 in. by 13 in., 1881, 170 gns.; and *White Roses*, 8 in. by 15 in., 1877, 105 gns.; W. Maris, *A Cow at a Stream*, on panel, 7 in. by 10 in., 210 gns.; and A. Neuhuys, *The Torn Page*, 18 in. by 24 in., 1875, 205 gns. The miscellaneous properties included a drawing: A. Mauve, *The Homeward Journey*, 10 in. by 17 in., 120 gns.; and the following pictures: W. P. Frith and R. Ansdell, *The Pet Fawn*, 44 in. by 34 in., 145 gns.; C. Troyon, *Le Marché du Printemps*, 22 in. by 32 in., 750 gns.; A. Mauve, *Returning from Work*, a peasant and four horses on a wet road, 22 in. by 40 in., 1,550 gns.; T. S. Cooper, *Canterbury from Tonford*, a group of cattle standing in the river, a view of Canterbury Cathedral in the distance, 47 in. by 72 in., exhibited at the Royal Academy 1853, 520 gns.—this realised 620 gns. at the MacIver sale in 1901; J. B. C. Corot, *Landscape*, with three nymphs dancing to the music of a shepherd piping, 19 in. by 23 in., 550 gns.; C. Fielding, *Bolton Abbey*, 53 in. by 78 in., 320 gns.—this realised 1,200 gns. at Sir Thomas Lucas's sale in 1902; and Benjamin Constant, *Present from the Ameer*, on panel, 31 in. by 47 in., 1881, 100 gns. Messrs. Foster's sale of pictures on June 24th included an example of A. van Beyerem, *Fruit and Silver Cups on a Table*, on panel, 44 in. by 33 in., signed and dated 1655, which realised 450 gns.—the highest price paid for a work by this artist at auction in this country.

Mr. Stephen George Holland, whose sale at Christie's on June 25th, 26th, and 29th created such a sensation, and realised the huge total of £138,118 1s. (for 432 lots), was a member of the firm of Holland & Henry, woollen merchants, Warwick Street, Regent Street, London. He died on February 9th last at an advanced age, leaving £389,219, with net personality amounting to £293,684. Mr. Holland had been for many years an enterprising collector of pictures, and had excellent taste and judgment. It is rumoured that he spent something like £200,000 on his collection, so that it cannot be said of him, as it was said of the late W. Quilter, whose drawings formed one of the sensations of the art sales of 1875, that he cleared a profit of something like 250 per cent. It is probable that Mr. Holland did not spend nearly as much as the above-mentioned sum, and on many of the more important works very large profits have been realised. At all events, the total of his sale constitutes the second highest ever reached for a collection of modern pictures in this country. The record total in this respect was realised at the Joseph Gillott sale in 1872, when 525 lots (of which 57 were of Old Masters) produced £164,530; the third highest being

£106,262, realised at the two days' sale of 205 pictures in the A. Levy sale in 1877. Only twice of recent years has a total of six figures been realised—in 1892, when the Dudley sale of Old Masters (91 in number) realised £101,320 10s.—as a few of the lots were bought in, the official total is given as £99,564—and the Vaile sale of 1903, when 86 lots produced £105,845 5s.; but this sale was made up of several properties, and does not lend itself to comparison.

Following the order of the sale catalogue, the first day consisted almost exclusively of pictures by artists of the English school, 125 lots realising £65,374 1s., the following realising upwards of £100: G. Barret, *Bay Scene*, with classical buildings and a boat on the left, 25 in. by 22 in., 150 gns.; R. P. Bonington, *Fécamp*, on panel, 8 in. by 13 in., 240 gns.; F. Bramley, *Old Memories*, 41 in. by 48 in., R.A., 1892, 205 gns.; J. B. Burgess, *The Genius of the Family*, 35 in. by 47 in., R.A., 1881, 105 gns.; Vicat Cole, *The Leaves of Wasted Autumn Woods*, 60 in. by 47 in., R.A., 1880, 440 gns., and *Arundel, Sunset*, 21 in. by 36 in., 1873, 150 gns.; J. Constable, *Salisbury Cathedral*, 34 in. by 43 in., signed and dated 1826, 7,800 gns.—from "a scale of Mr. Constable's prices for landscape," issued in this year, his charges for a picture 30 in. to 36 in. was 60 gns., and for one 50 in. by 40 in. was 120 gns., so that the artist would probably have received 100 gns. for the Holland picture; and *Arundel Mill and Castle*, 11 in. by 15 in., 320 gns.; D. Cox, *The Road to the Mill*, on panel, 13 in. by 17 in., 210 gns.; T. Creswick, *The Greenwood Stream*, 27 in. by 35 in., R.A., 1848, 280 gns.; *A View in Surrey*, 24 in. by 35 in., 160 gns., and *The Avenue*, 23 in. by 17 in., 1848, 160 gns.; H. W. B. Davis, *Family Affection*, 60 in. by 47 in., R.A., 1880, 210 gns.; F. Dicksee, *A Love Story*, 40 in. by 59 in., R.A., 1862, etched by A. Lalauze, 360 gns.; and *The Passing of Arthur*, 59 in. by 98 in., R.A., 1889, 400 gns.; T. Faed, *From Dawn till Sunset*, 17 in. by 23 in., 1870, 290 gns.; Sir Luke Fildes, *An English Maiden*, 27 in. by 20 in., 400 gns.; *An Irish Girl*, 28 in. by 21 in., 220 gns.; and *Nina*, on panel, 29 in. by 19 in., 160 gns.; W. P. Frith, *Honeywood introducing the Bailiffs as his Friends*, 17 in. by 26 in., 1886, 160 gns.; T. Gainsborough, *The Market Cart*, 31 in. by 37 in., 700 gns.; A. C. Gow, *The Garrison marching out with the Honours of War*: Lille, A.D. 1708, 47 in. by 60 in., R.A., 1887, 720 gns.; and *A Look Out*, on panel, 15 in. by 11 in., 1870, 170 gns.; J. Holland, *Venice*, 26 in. by 35 in., painted for James Coles in 1846 (and at his sale in 1870 realised 98 gns.), 1,150 gns.; *The Colleoni Monument, Venice*, 29 in. by 24 in., painted for Charles Cope, 620 gns.—at the Cope sale in 1872 it realised 195 gns., and at the A. Levy sale: 1876, 320 guineas; *Greenwich Hospital*, 14 in. by 24 in., 350 gns.; *The Piazzetta of St. Mark's, Venice*, on panel, 11 in., 120 gns.; *Venice after Rain*, a view on the Grand Canal, with the Rialto in the distance, 9½ in. circle, 260 gns.; and *Venice*, a view of the Riva dei Schiavone, 9½ in. circle, 170 gns.; J. C. Hook, *The Mackerel Take*, 27 in. by 42 in., R.A., 1865, 360 gns.—at the David Price sale, 1892, this realised 860 gns.; Sir E. Landseer,

In the Sale Room

Otter and Salmon, 21 in. by 33 in., R.A., 1842, 360 gns.—at the Wells sale of 1890 this realised 1,300 gns.; B. W. Leader, *The Weald of Surrey*, 60 in. by 47 in., R.A., 1901, 280 gns.; Lord Leighton, *Corinna of Tanagra*, 41 in. by 27 in., R.A., 1893, 220 gns.; J. F. Lewis, *A Turkish School in Cairo*, on panel, 25 in. by 32 in., R.A., 1865, 1,250 gns.—from the C. P. Matthews sale of 1891 (1,700 gns.); *A Kibob Shop, Scutari, Asia Minor*, on panel, 20 in. by 30 in., R.A., 1858, 1,000 gns.; and *A Cairo Bazaar, the Dellâl*, on panel, 30 in. by 20 in., R.A., 1876, 230 gns.—from the R. A. Cosier sale, 1887 (520 gns.); J. Linnell, sen., *Carrying Wheat*, 39 in. by 54 in., R.A., 1862, 1862-74, 1,900 gns.—this was sold at Christie's in 1867 for 1,650 gns., was damaged by fire in 1874, and repainted by Linnell for E. F. White; and *The Brow of the Hill*, 21 in. by 30 in., 1858, engraved in "The Art Journal," 1859, and called "Sunshine," 620 gns.; E. Long, *An Ancient Custom*, 28 in. by 37 in., 1877, 170 gns., from the Cosier sale of 1887 (685 gns.); *Lasarillo and the Blind Beggar*, 43 in. by 54 in., R.A., 1870, 230 gns.; and *Thisbe*, 54 in. by 36 in., 1875, 330 gns.; P. Macquoid, *The Neglected Messenger*, 30 in. by 48 in., R.A., 1878, 270 gns.; Sir J. E. Millais, *Caller Herrin'*, 43 in. by 31 in., 1881, engraved by H. Herkomer, 1,800 gns.—from the Walter Dunlop sale of 1904 (1,600 gns.); W. Müller, *Gillingham*, 22 in. by 16 in., 1843, 330 gns.; P. Nasmyth, *View near Godstone*, on panel, 18 in. by 24 in., 800 gns.; *Woody Landscape*, with cottages and figures, on panel, 14 in. by 20 in., 380 gns.—from the Gibbons sale of 1894 (390 gns.); *Eton*, 17 in. by 23 in., 1818, 400 gns.; *Forest Scene*, with woodcutters on panel, 11 in. by 15 in., 1829, 600 gns.—from the Murrietta sale of 1892 (630 gns.); and *View near Godstone*, on panel, 9 in. by 13 in., 300 gns.—from the A. Levy sale, 1876 (310 gns.); Sir W. Q. Orchardson, *Napoleon on Board H.M.S. Bellerophon*, July 23rd, 1815, off Cape Ushant, leaving France, 28 in. by 44 in., a small version of the picture in the R.A. of 1880, and purchased by the Chantry Bequest Trustees, 1,600 gns.; and *Mrs. Siddons in the Studio of Sir Joshua Reynolds*, 39 in. by 53 in., R.A., 1903, 400 gns.; J. Pettie, *Treason*, 23 in. by 38 in., R.A., 1867, 520 gns.—from the Banbury sale, 1880 (460 gns.); J. Phillip, *A Highland Lassie Reading*, 27 in. by 20 in., R.A., 1867, 110 gns.; L. J. Pott, *Fallen Among Thieves*, 31 in. by 49 in., R.A., 1878, 200 gns.; Briton Riviere, *The Eve of St. Bartholomew*, 55 in. by 47 in., R.A., 1884, 320 gns.; and *Compulsory Education*, 28 in. by 20 in., 1887, 250 gns.; C. Stanfield, *The Mouth of the Tees*, 36 in. by 48 in., 310 gns.—from the Vernon sale of 1877 (580 gns.); J. Stark, *Woody Road Scene*, with cottage on the left, on panel, 19 in. by 16 in., 200 gns.; another, with a peasant and sheep, on panel, 10 in. by 14 in., 200 gns.; and *View near a Farm*, with cattle and sheep, 11 in. by 15 in., 170 gns.; Sir L. Alma-Tadema, *The Juggler*, on panel, 31 in. by 19 in., R.A., 1870, 300 gns.; J. M. W. Turner, *Mortlake Terrace*, 35 in. by 47 in., a morning view of the residence of William Moffatt, R.A., 1826, 12,600 gns.—from the Fripp sale, 1864 (1,050 gns.), and the James Price sale of 1895

(5,200 gns.); *The Storm*, 12 in. by 21 in., 5,500 gns.; and *The Morning after the Storm*, the companion, 7,700 gns.—these two pictures were painted in 1840, and presented by the artist to Mrs. Pound, who is said to have lived with Turner for some years at Chelsea, and to have survived him; G. Vincent, *Landscape*, near Norwich, 19 in. by 23 in., 160 gns.; G. F. Watts, *Love and Death*, 20 in. by 10 in., 120 gns.; Henry Woods, *On the Steps of the Scuola, San Rocco, Venice*, 42 in. by 25 in., R.A., 1889, 400 gns.; and M. Hobbema, *The Market Day*, on panel, 17 in. by 21 in., engraved by Vinkels, 260 gns.—this realised 700 gns. at the Novar sale, 1878.

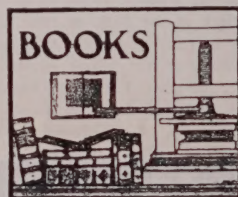
The second day's sale, which consisted entirely of water-colour drawings by English artists, extended from lot 126 to lot 278, and realised £35,013 4s. There were: H. Allingham, *London Flowers*, 16 in. by 12 in., 1878, 105 gns.; G. Barret, *Tivoli: A Classical Composition*, 29 in. by 39 in., 660 gns.; *Landscape*, sunrise, 20 in. by 32 in., 270 gns.; and *River Scene*, evening, 13 in. by 19 in., 220 gns.; R. P. Bonington, *Coast Scene*, with stranded boats, 7 in. by 9 in., 200 gns.; *Quai du Louvre*, 5 in. by 8 in., 1828, 220 gns.; and *The Undercliffe*, 5 in. by 8 in., 1828, 110 gns.; David Cox, *Lancaster, Peace and War*, 19 in. by 29 in., exhibited at the Royal Water-Colour Society, 1842, 900 gns.—at the Leech sale in 1887 this realised 810 gns.; *Crossing the Stream*, 10 in. by 14 in., 1846, 260 gns.; *Ploughing*, 11 in. by 16 in., 105 gns.; *Lancaster Sands*, early morning, 10 in. by 14 in., 1836, 210 gns.; *Carting Hay, Wimbledon Common*, 1828, 8 in. by 13 in., 175 gns.; *Waiting for the Ferry*, 7 in. by 11 in., 160 gns.; *Carting Hay*, 6 in. by 9 in., 1838, 210 gns.; and *On the Thames*, 9 in. by 13 in., 100 gns.; E. Duncan, *The North Berwick Life-boat going out to a vessel in distress*, 21 in. by 39 in., 1880, 320 gns.; and *An Approaching Gale*, vessels running for an anchorage, 30 in. by 26 in., 1878, 120 gns.; C. Fielding, *Ben More, Isle of Mull*, 11 in. by 16 in., 1847, 590 gns.; *View of the Upper Part of Loch Etive*, 24 in. by 36 in., 1847, 200 gns.; *View of Ben Venue from the Trossachs*, 8 in. by 12 in., 310 gns.; *Highland Loch Scene*, with cattle in the foreground, 7 in. by 11 in., 1843, 160 gns.; and *Burlington Pier*, with shipping, 11 in. by 15 in., 1856, 260 gns.; Birket Foster, *The Timber Waggon*, 30 in. by 26 in., 440 gns.; *The Fruiterer's Shop*, 16 in. by 23 in., 200 gns.; *Rouen Cathedral*, 9 in. by 7 in., 100 gns.; and *Feeding the Geese*, 5 in. by 8 in., 150 gns.; A. C. Gow, *After Waterloo: "Sauve qui peut!"* 15 in. by 21 in., 1890, 280 gns.; *A Suspicious Guest*, 13 in. by 18 in., 1871, 190 gns.—from the Cosier sale, 1887, 260 gns., and Sir F. Mappin sale, 1906, 190 gns.; *A Jacobite Meeting*, 17 in. by 30 in., 1876, 170 gns.; *The Siege described by an Eye-Witness*, 7 in. by 10 in., 1872, 125 gns.; *Cromwell at Dunbar*, 11 in. by 16 in., 1886, 155 gns.; and *Off Guard*, 12 in. by 8 in., 1870, 105 gns.; J. Holland, *View on the Grand Canal, Venice*, 12 in. by 19 in., 585 gns.—from the Birket Foster sale, 1894 (300 gns.); *On the Giudecca, Venice*, 12 in. by 20 in., 400 gns.; *Santa Mari della Salute, Venice*, 8 in. by 11 in., 130 gns.; and *The Rialto, Venice*,

12 in. by 21 in., 150 gns.—from the Birket Foster sale, 1894 (315 gns.); J. F. Lewis, *Lady Receiving Visitors in the Mandarrah of a House in Cairo*, 29 in. by 41 in., 1873, 600 gns.; G. J. Pinwell, *Away from Town*, 35 in. by 25 in., 1871, 290 gns.; T. M. Richardson, *Ischia*, 24 in. by 39 in., 295 gns.; Briton Riviere, *Much Ado about Nothing*, 10 in. by 14 in., 130 gns.; Sir L. Alma-Tadema, *The Old, Old Story*, 8 in. by 18 in., 370 gns.; and *The Garland Seller*, 7 in. by 15 in., 235 gns.; R. Thorn-Waite, *Cowdray Castle, Sussex*, 26 in. by 40 in., 1883, 160 gns.; J. M. W. Turner, *Heidelberg, with Rainbow*, 13 in. by 20 in., signed circa 1840-5, engraved by J. A. Prior, 1846, 4,200 gns.—from the Gillott sale, 1872 (2,650 gns.); *Hastings*, 15 in. by 23 in., signed and dated 1818, engraved by R. Wallis, 1852, and by R. Miller, 1,600 gns.—from the C. S. Bale sale, 1881 (1,050 gns.); *Snowdrift in the Alpine Alps*, suggested by an incident on Mont Cenis on Turner's return from Rome, January 22nd, 1829 (exhibited at the R.A. in that year), 21 in. by 29 in., 520 gns.; *Orfordness*, 11 in. by 16 in., engraved by R. Brandard in 1827, 1,850 gns.—from the Knowles sale, 1877 (375 gns.); *Saltash*, 10 in. by 16 in., signed and dated 1825, engraved by W. R. Smith, 1821, 1,050 gns.—from the Knowles sale, 1865 (210 gns.); and the Leyland sale, 1872 (450 gns.); *Rye, Sussex*, 5 in. by 9 in., engraved by E. Goodall, 1824, 650 gns.—from the C. S. Bale sale, 1881 (340 gns.); and *Torbay, from Brixham*, 6 in. by 9 in., engraved by W. B. Cooke, 1821, 680 gns.—from the Sir W. W. Knighton sale, 1885 (190 gns.); F. Walker, *Marlow Ferry*, 11 in. by 18 in., etched by R. W. Macbeth, and exhibited at Paris, 1878, 2,700 gns.—from the F. Lehmann sale, 1892 (1,120 gns.); *The Street, Cookham*, 9 in. by 13 in., exhibited at the R.W.C. Society, 1866, etched by Birket Foster, 1,600 gns.—from the W. Leaf sale, 1875 (450 gns.); and the S. Addington sale, 1886 (860 gns.); and *The Fishmonger's Shop*, 14 in. by 22 in., etched by R. W. Macbeth and exhibited at Paris, 1878, 1,600 gns.—from the Lehmann sale, 1892 (600 gns.); P. De Wint, *View of the River Dart, Devonshire*, 22 in. by 35 in., 640 gns.; *Cinningsbury Castle*, 21 in. by 32 in., 420 gns.; *Woody Stream*, with an old bridge, 13 in. by 18 in., 340 gns.; and *View near a Village*, with waggon, figures and sheep, 11 in. by 18 in., 100 gns.

The third day's sale extended from lot 279 to lot 432, and realised £37,714 19s. The first 59 lots were drawings by English artists, none of which approached three figures. The water-colour drawings of artists of continental schools included: B. J. Blommers, *The Milkmaid*, 18 in. by 14 in., 390 gns.; Rosa Bonheur, *A Pyrenean Shepherd and his Flock*, 21 in. by 30 in., 1887, 245 gns.; and J. L. Meissonier, *Off Guard*, 13 in. by 9 in., 1873, 510 gns. The pictures were: J. B. C. Corot, *River Scene*, with a peasant in a boat near a fallen tree, 17 in. by 23 in., 3,000 gns.; and L'Étang, *A Lake Scene*, with two peasants in the foreground, 15 in. by 26 in., 2,600 gns.; C. F. Daubigny, *On the Oise: Morning*, 17 in. by 32 in., 1872, 3,500 gns.; and *On the Oise: Evening*, on panel, 14 in. by 26 in., 1873, 2,900 gns.; L. Deutsch, *Reading the News outside an Arab Shop, Cairo*, on

panel, 23 in. by 17 in., 1885, 120 gns.; and *The Guard*, on panel, 25 in. by 18 in., 1893, 140 gns.; N. Diaz, *The Bathers*, 17 in. by 25 in., 2,950 gns.; *Woody Landscape*, with a peasant woman near a pool, 650 gns.; and *Forest Scene*, with a peasant woman gathering faggots, on panel, 13 in. by 11 in., 130 gns.; E. Fichel, *C'est à vous: Checkmated*, 11 in. by 8 in., 1871, 100 gns.; Edouard Frère, *La Bénédicité*, 25 in. by 32 in., 1875, 430 gns.; *La Bataille*, 24 in. by 31 in., 1872, 210 gns.; *La Glissade*, 24 in. by 31 in., 1872, 180 gns.; *Le Déjeuner*, 15 in. by 12 in., 1862, 270 gns.; *Going to Market: Winter*, 16 in. by 13 in., 1856, 150 gns.; *The Knitting Lesson*, 16 in. by 12 in., 1883, 230 gns.; *The Sewing Lesson*, 16 in. by 12 in., 1868, 230 gns.; and *The Young Student*, 14 in. by 10 in., 1880, 210 gns.; A. Haralmoft, *Happy Moments*, 21 in. by 30 in., 125 gns.; H. Harpignies, *Matinée D'Automne*, 25 in. by 31 in., 1901, 1,600 gns.; K. Heffner, *Solitude*, 16 in. by 45 in., 350 gns.; Ch. Jacque, *Woody Pasture*, flock of sheep and two peasants, 16 in. by 26 in., 880 gns.; and *Watering the Flock*, 31 in. by 25 in., 1,250 gns.; Conrad Kiesel, *Pets*, 55 in. by 35 in., 1885, 120 gns.; and *The Model*, 38 in. by 25 in., 110 gns.; L. L'Hermite, *The Gleaners*, 27 in. by 42 in., 1889, 1,250 gns.; and *The Gleaners: Evening*, 38 in. by 30 in., 1891, 2,500 gns.; E. Van Marcke, *Returning from Pasture*, 28 in. by 23 in., 1,150 gns.; C. Rodeck, *Sunlight in the Wood*, 29 in. by 46 in., 270 gns.; Jeanne Rongier, *The Ambush*, 28 in. by 36 in., 190 gns.; C. Seiler, *The Etcher*, on panel, 9 in. by 7 in., 1892, 125 gns.; C. Troyon, *In the Woods at Meudon, above Seures*, 28 in. by 40 in., 480 gns.; and *The Ferry*, 23 in. by 19 in., 3,100 gns.; and Géza Vastagh, *The Monarch of the Forest*, 38 in. by 31 in., 1891, 100 gns.

THE first portion of the extensive library of the late Mr. Edward James Stanley, of Bridgwater, to which



reference was made in this column last month, occupied Messrs. Sotheby during the last days of May and realised rather more than £1,700. As a rule individual prices were not high, the books being useful and in-

structive—in other words, intrinsically valuable—rather than costly, and for our purpose there is little to chronicle. Attention may be directed to a very fine set, on large paper, of *Bell's British Theatre*, 34 vols., 18mo, 1791-7, which realised £16 5s. (mor. ex.), and also to the following works:—Clutterbuck's *History of Hertfordshire*, 3 vols., folio, 1815-27, large paper, £15 15s. (mor. ex.); a fine copy of *Congreve's Works*, printed by Baskerville, in 3 vols., 1761, £8 15s. (mor.); Cox's *Historical Tour in Monmouthshire*, one of 60 copies on royal paper, 2 vols., 4to, 1801, £12 15s. (mor., by Staggemeier); Foxe's *Acts and Monuments*, 3 vols., 1684, folio, £6 (mor. ex.); Houbraken's *Heads of*

Mr. STEPHEN GEORGE HOLLAND, of Porchester-terrace, and of Messrs. Holland and Henry, woollen merchants, Warwick-street, Regent-street, died on February 9, leaving £389,219, the net personality amounting to £293,684. He bequeathed to his son Ernest Charles £2,000, to each executor £300, to his daughters-in-law, grandchildren, and godchildren £100 each, to three sisters-in-law £100 each, to Amy Trickett and Charles Gayford £100 each, to his butler and gamekeeper £150 each; and legacies to other servants. His residuary estate is to be divided between his children Tom Wilkinson, Stephen George, Sydney, Percy, Ernest Charles, and Adela Holland Mackenzie, and the issue of any of them that may have predeceased him.

THE STEPHEN G. HOLLAND COLLECTION.

The Humphrey Roberts sale of modern pictures, which has already been announced in *The Times*, is to be followed, after an interval of five weeks, by the dispersal of a still more important collection, that of the late Mr. Stephen G. Holland, of 56, Porchester-terrace. This sale will take up three whole afternoons, June 25, 26, and 29. There are in all 432 pictures and water-colour drawings, almost entirely by modern artists, of English and Continental schools, and an elaborately illustrated catalogue of the collection is to be issued. These two sales will give a distinctive character to the picture sales of 1908.

In the Holland collection the chief example of John Constable is a view of Salisbury Cathedral, signed and dated 1826. Landseer and Leighton are each represented by one picture, the former with "Otter and Salmon," the engraved work from the Wells collection, and the latter with "Corinna of Tanagra," which was in the 1893 Academy; two of the three Oriental scenes by J. P. Lewis have passed through the sale room after having appeared at the Royal Academy; the more important of the two by J. Linnell, sen., "Carrying Wheat," was exhibited in 1862. Sir John Millais's "Caller Herrin," painted in 1881, was lent to the Grosvenor Gallery in 1888; it came from the Walter Dunlop sale of four years ago, and was engraved by Sir H. von Herkomer, R.A. There are six examples of P. Nasmyth, three of which have been sold previously at auction. The three Turners are all well-known pictures; Mortlake-terrace, 1827, was in the Mendel and James Price sales; the two others, "The Storm" and "The Morning After the Storm," were painted in 1840 and presented by the artist to Mrs. Pounds; they were at the Guildhall in 1899, and at Birmingham in the same year. The few old pictures include a Hobbema, "The Market Day," described in Smith's "Catalogue," engraved by Vinkels, and successively in the O'Neil, Emmerson, and Novar collections. 11. 5. 08.

The second day's portion will consist exclusively of water-colour drawings, among which will be 15 by J. D. Cox, five by E. Duncan, seven by C. Fielding, 11 by Birket Foster, whilst J. G. Holland, W. Hunt, R. Thorne, and others are more or less extensively represented. But the chief feature of the day will be the seven drawings by Turner, nearly all pedigree works. One of the Turners will at least have the charm of novelty. "Messieurs Les Voyageurs on their Return from Italy (par la diligence) in a snowdrift upon Mount Tarrar, 22nd of January, 1839," has apparently never been seen in public since it was exhibited at the Royal Academy of 1839.

The third day's sale will include the remainder of the drawings, among which is a Meissonier, "On Guard," signed and dated 1873, and pictures by artists of Continental schools.

THE HOLLAND PICTURE SALE TOTAL.—Mr. George Eastgate writes from Lincoln-villas, Stanley-road, Woodford, to point out that the total of the Stephen G. Holland sale was less than that of the Joseph Elliott's, which, in 1872, realized £164,530. This sale did not fall within our purview, and so far as actual totals are concerned it established a record which has not, even in these days of big totals, been broken. It was, however, a five days sale, and of the 500 odd lots, the whole of one day was taken up with works of old masters, and there were no pictures by modern Continental artists. It may be added that Lord Northwick's sale in 1869, at Thristone-house, Cheltenham, was one of the longest on record in England; it occupied 15 days, the 1,450 pictures, 35 miniatures, and many antique gems and bronzes, realized £247,712, a total which has apparently been only about three times exceeded during the ensuing half-century.

THE STEPHEN HOLLAND COLLECTION.

Turner T. H. W. 24-6-08
Christie's rooms are just now the centre of attraction to all those who care for English pictures and drawings, and for the works of the Barbizon men and their successors. Crowds of people are filling the galleries, anxious to see the works on which, during a career of quite 50 years, the late Mr. Stephen Holland lavished so much enthusiasm and so much money. The sale occupies three days—to-morrow, Friday, and Monday—for there are no fewer than 432 lots, of which three-quarters are English drawings and pictures, covering the period from Turner to our own day. Like nearly all English collectors, Mr. Holland was a little too promiscuous, and his early purchases, made before his taste was sufficiently educated, were of the kind that the wise man gets rid of as his knowledge improves. They are not of much account in themselves, and they will not be of much account in the sale. But some ten or 15 years ago Mr. Holland began to buy Turner and Constable, and some of their contemporaries; and he secured examples of their work which are more and more attractive as the years go on. We have had two or three important groups of Turner drawings at auction this year, but none of them was comparable to Mr. Holland's; and he, besides, owned three oil pictures by the master, including the celebrated "Mortlake Terrace." There are two "Mortlake" pictures in existence—a morning and an evening effect; and this is the morning view, though it is called "evening" in the catalogue. The evening picture is in the Ashton collection, and was at the Guildhall in 1899; the present example is that which comes from the Fripp, Mendel, and James Price collections, and has been twice seen at Burlington House. Although the subject to the right is not much more than the portrait of a house, the trees and river to the left, and the marvellously transparent sky, show the master at his very best, and turn a prosaic picture into a work of high poetry. The two small stormy sea-pieces are of later date, and are extremely characteristic of the 1840 period. As to the drawings, all are first-rate. Some will prefer the crowded "Heidelberg," which is of course like no town that ever existed; some will declare for the celebrated "Hastings from the Sea"; and some for that extraordinary *tour de force* "The Diligence in a Snowdrift"; but, for charm and absolute mastery, the smaller "Orfordness" and the tiny "Rye" perhaps bear the palm. By Constable we have the most careful, and in many ways the finest, version of a theme he repeated more than once, "Salisbury Cathedral," signed and dated 1826. It seems not to be generally known that this picture was painted as a wedding present to the daughter, or niece, of Constable's old friend Archdeacon Fisher, and that it remained in the lady's family until just before Mr. Holland bought it. Other English artists who are brilliantly represented are Frederick Walker, J. F. Lewis, P. Nasmyth, Copley Fielding, De Wint, and Millais. Of the French pictures, it must suffice to mention two good, but not superlative, Corots, a fine and unfamiliar woodland scene by Troyon, two works by Charles Jacques of high quality, and some of the best of M. Lhermitte's pictures.

SALE OF THE HOLLAND PICTURES.

SOME RECORD PRICES.

The sale, which began at Messrs. Christie, Manson, and Woods's, yesterday, of the highly important collection of modern pictures and water-colour drawings of the late Mr. Stephen G. Holland, of 56, Porchester-terrace, W., is likely to prove one of the most important of the last quarter of a century, the first of the three days' sale having realized the great total of £65,384 lls. for 125 lots, while further portions will be offered to-day and on Monday. Notices of the collection appeared in *The Times* on May 11 and on Wednesday last. There were a considerable number of surprises yesterday, particularly in connexion with the J. M. W. Turner picture of "Mortlake Terrace." This was exhibited at the Royal Academy of 1826 with the title "Mortlake Terrace, the seat of William Moffatt, Esq.," and its earliest recorded owner of recent times was a Mr. Frapp, at whose sale, in 1854, it was bought in at 1,650 guineas; at one time it was in the famous collection of Sam Mendel, out of which it passed by private treaty, and was for some years in the famous Price collection, at whose sale, in 1895, it realized 5,200 guineas. It was exhibited at the Old Masters' in 1872, again in 1895, and at the Guildhall in 1899; its value to-day was variously estimated at from £8,000 to £10,000. Bidding was started at 1,000 guineas, the second offer was 5,000 guineas, and rapidly reached 12,500 guineas, at which it was knocked down in competition chiefly with Messrs. Agnew. This is by far the highest price paid at auction for a Turner picture, the previous record being 8,200 guineas paid at Sir John Fowler's sale, in 1899, for the Dogana and St. Maria, Venice. Some years since, the late Mr. T. H. Woods (of Messrs. Christie) had a few statistics drawn up of the Turners sold by this firm, with the result that during rather less than a century the "transactions" in important works of this artist have shown the extraordinary totals of £294,000 for pictures and £243,000 for water-colour drawings. Within the last few years 15 pictures have produced £102,510.

In addition to the Mortlake picture, there were two other important Turners in yesterday's sale—a companion pair of small pictures, 12in. by 21in., said to have been painted in 1840 "and presented by the artist to Mrs. Pound." Some 15 years ago these two pictures were sold by Messrs. Thos. Agnew and Sons to Mr. Holland for 3,000 guineas; both were exhibited at the Guildhall and at Birmingham in 1899, and are illustrated and described in Sir Walter Armstrong's book on Turner. The first, with the title "The Storm," started at 500 guineas; this eventually reached 5,500 guineas, and fell to Messrs. Colnaghi and Co., with Mr. Blacker, of the Holburne Museum, Bath, as the underbidder. The companion picture, "The Morning After the Storm," was also started at 500 guineas, and also fell to Messrs. Colnaghi and Co. at 7,700 guineas, again with Mr. Blacker as the underbidder. The three Turner pictures realized £27,090, or nearly one-half of the total of the whole day's sale.

The next sensation of the day was what we believe to be the record price at auction for a picture by John Constable—a view of Salisbury Cathedral, which is seen between large trees, water, and some cattle in the foreground, figures on a path to the right, blue sky with clouds, on canvas 34in. by 43in., signed and dated "John Constable, of London, 1826." This fine picture, which has been engraved by Brunet Debaines, was at one time the property of Bishop Mirehouse of Salisbury, and it was lent to the Old Masters in 1895. The first bid yesterday was 2,000 guineas, and the picture fell to Messrs. Knoedler at 7,800 guineas in competition with Messrs. Agnew, Wallis, and others. There is a very similar picture in the South Kensington Museum, which is reproduced as plate XIV. in C. J. Holmes's "Constable," 1901, the chief difference being in the arrangement of the foliage. A small but interesting picture, "Arundel Mill and Castle, 11in. by 15in., said to be the last picture which the artist painted, was bought from Captain Constable in 1871 by Messrs. Colnaghi, and yesterday fell to the same firm at 320 guineas.

One of the several other attractions of the sale was a work by John Linnell, son, "Carrying Wheat," a wagon with three horses in the foreground, men loading it with wheat, &c., on canvas 39in. by 54in., dated 1862-74; this was exhibited at the Royal Academy of 1862, and was sold at Christie's in 1867 for 1,650 guineas; it was damaged by fire in 1874, and repainted by Linnell for E. F. White in August of that year (see A. T. Story's "Life of Linnell"), when a small replica was done for Messrs. Agnew; yesterday the same firm secured the big picture at 1,900 guineas. Another example of the same, "The Brow of the Hill," a rough road, leading down to the foreground, with rustic peasants, driving three cows, 21in. by 30in., dated 1859, was secured by Messrs. Agnew at 620 guineas. Twelve pictures by J. Holland included a view of Venice looking up the Grand Canal, with the Piazzetta di San Marco on

the left, and the Church of the Salute on the right, sunset sky, 26in. by 35in.—this was painted for James Coles in 1846, and at his sale in 1870 realized 98 guineas; it was now purchased by Messrs. Agnew at 1,150 guineas; the Colleon Monument, Venice, a view looking from the canal, with numerous groups of figures, stormy sky, 29in. by 24in.—this was painted for Charles Cope, in 1850 (or in 1830-1, according to the sale catalogue), at whose sale in 1872 it brought 195 guineas, in the Levy sale four years afterwards it fetched 320 guineas, and yesterday fell to Messrs. Agnew at 620 guineas; another view in Venice, the entrance to the Grand Canal, with shipping in the foreground, 14in. by 24in.—660 guineas (Richards); Greenwich Hospital, 14in. by 24in.—350 guineas (Agnew).

The single example of Sir J. E. Millais, "Caller Herrin," a fisherman's younger daughter (Miss Beatrice Buckstone, the comedian's daughter, for this figure) resting on her homeward way seated on a wooded bank near the shore, with a basket of silvery herrings by her side, 43in. by 31in., was first exhibited at the Fine Art Society in 1882 and was described by Ruskin as "the highest of all yet produced by the Pre-Raphaelite School"; it was engraved in mezzotint by H. Herkomer, R.A., and was exhibited at Manchester in 1885 and at the Grosvenor Gallery in 1886; at the Walter Dunlop sale in 1904 it realized 1,600 guineas, and yesterday fell to Messrs. Agnew at 1,800 guineas. Six pictures were by P. Nasmyth, and among them:—A view near Godstone, a lane at the edge of a wood, with a peasant carrying a scythe, on panel, 18in. by 24in.—800 guineas, and another view in the same district, with a boy on the bank of a river angling, a clump of trees on the left, hills in the distance, on panel—300 guineas (from the Levy sale of 1876); a woody landscape, with cottages and figures, a stream and rustic bridge, on panel—14in. by 20in.—380 guineas (from the Gibbons sale, 1894, 390 guineas); a view on the Thames, with the Eton College Chapel in the distance, evening, 17in. by 23in., 1818—400 guineas (these four were purchased by Messrs. Agnew); and a forest scene, with woodcutters, felled timber in the foreground, on panel, 11in. by 15in., 1829—600 guineas (Connell)—this realized 630 guineas at the Murrieta sale in 1892.

Two pictures were by Sir W. Q. Orchardson, Napoleon on board H.M.S. Bellerophon, July 23, 1815, off Cape Ushant, leaving France, 26in. by 44in.—1,600 guineas (S. J. P. Wallis)—this is a small version of the picture (65in. by 98in.) exhibited at the Royal Academy in 1880 and purchased out of the Chantry bequest and "Mrs. Siddons in the Studio of Sir Joshua Reynolds," 39in. by 53in.—400 guineas (Wallis). Three pictures by J. F. Lewis were:—A Turkish School in Cairo, on panel, 25in. by 32in., and purchased from the artist by C. P. Matthews (at whose sale in 1891 it realized 1,700 guineas)—1,250 guineas (Agnew); a Kibosh Shop, Scutari, Asia Minor, on panel, 20in. by 30in., 1858—1,000 guineas (Gooden and Fox); and a Cairo Bazaar, the Della', on panel, 30in. by 20in., 1876—230 guineas (Sampson)—at the Cosier sale in 1887 this realized 520 guineas.

SALE OF THE HOLLAND PICTURES.

THE TURNER DRAWINGS.

This sale was continued yesterday at Messrs. Christie's, and the day's total of £35,013 4s. brings the results of the two days' sale up to £100,887 5s. This amount—apart from what Monday's sale may yet add—has rarely been surpassed in this country, particularly for a collection of modern pictures. It is almost impossible to set up a comparison of the Holland sale with any which have preceded it. The nearest is, perhaps, the Humphrey Roberts sale of last month, but on that occasion the three days only realized about £300 more than the Holland pictures produced on the first day. It will not be out of place to give in a tabulated form some particulars of previous sales of collections which, in a general way, may be said to resemble that of the late Mr. Holland, which, when concluded, will far exceed them all. The Dudley, Vaile, and a few other great sales are not included in the list, for the simple reason that they chiefly consisted of Old Masters, English and foreign, whilst several of the sales in the following list partly derive some of their totals from a similar source:—

Name of Sale.	Date and Duration.	No. of Lots.	Total.
Baron Grant	1877, 2 days	205	£106,262
Sir J. Pender	1897, 3 days	437	81,913
W. Queller	1875, 3 days	417	71,400
David Price	1882, 3 days	370	64,577
W. Graham	1888, 5 days	496	69,168
H. Roberts	1904, 2 days	323	65,946
Sir J. Fowler	1888, 3 days	303	65,577
John Graham	1899, 1 day	91	62,292
A. Levy	1897, 1 day	95	62,292
...	1876, 3 days	366	58,169

The chief interest in yesterday's sale (which consisted entirely of English water-colour drawings) was centred

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In the series of seven drawings by J. M. W. Turner, the most important collection in its way to come up for sale for some years, and one of which has established a fresh record for a Turner drawing—Heidelberg, with rainbow, 1840-45, in the right foreground on the bank of the Neckar a group of students and peasant girls, beyond them a bridge leading to the town and castle, signed, 13 1/2 in. by 20 1/2 in., and engraved by J. A. Prior in 1848. This drawing was in the Gillott sale of 1872, when it was purchased by Lord Dudley at 2,650 guineas. Yesterday it was started at 1,000 guineas, and fell to Messrs. Agnew & 4,200 guineas, with Mr. Blaker, of the Holburne Museum, Bath, as one of the principal underbidders. The previous record for a Turner drawing was the Bamberough Castle, which was also in the Gillott sale in 1872, and was likewise acquired by Lord Dudley at 3,150 guineas. The second highest price for a Turner drawing yesterday was paid for Orfordness, a view across the river, with fishermen and vessels, 11 in. by 16 in., engraved by R. Brandari in 1827, for "England and Wales," and lent to the Old Masters in 1886. At the Knowles sale in 1877 this realized 355 guineas, and now fell to Messrs. Agnew at 1,850 guineas. Another was Hastings, boats with fishermen in a rough sea, engaged in deep-sea fishing, 15 1/2 in. by 23 1/2 in., signed and dated 1818, engraved by R. Wallis in 1852, and by R. Miller for "The Turner Gallery," exhibited at Manchester in 1857 and at the Old Masters' Exhibition in 1891. At the C. S. Ball sale in 1881 it realized 1,050 guineas, and now fell to Messrs. Agnew at 1,600 guineas. "Saltash," calm harbour with boats crowded with soldiers, men-of-war on the right, the town beyond, 10 1/2 in. by 16 in., signed and dated 1825, and engraved by W. R. Smith for "England and Wales," has been sold twice before, at the Knowles sale in 1865 for 210 guineas and at the Leyland sale in 1872 for 450 guineas. It now realized 1,050 guineas (Agnew). "Rye, Sussex," circa 1820, sea breaking over a causeway, numerous figures, town in the distance, 5 1/2 in. by 9 in., engraved by E. Goodall in 1824 for "The Southern Coast," and probably the drawing exhibited at Birmingham in 1854 by Charles Birch, at the C. S. Ball sale in 1881 realized 340 guineas, and was now bought by Mr. Blaker for 650 guineas. "Torbay, from Brixham," a view looking down into the harbour, 6 1/2 in. by 9 1/2 in., engraved by W. B. Cooke, 1821, in "The Southern Coast," was acquired at Sir W. W. Knighton's sale in 1885 for 190 guineas, and now fell to Mr. Robson at 680 guineas. "Snowdrift in the Alps, January 22, 1820, suggested by an incident on Mount Cenis on Turner's return from Rome, 2 1/2 in. by 2 1/2 in., exhibited at the Royal Academy, 1829, was sold for 520 guineas to Messrs. Agnew.

In addition to the Turner statistics quoted in *The Times* of yesterday it may be pointed out that from 1804 to 1807 nearly 1,000 drawings have been sold at public auction, and of these over 50 have nearly (or quite) reached four figures, starting with Allnutt's drawing of *Tivoli*, which in 1803 realized 1,800 guineas, and was purchased by the Marquis of Bath. The seven Turner drawings yesterday produced £11,077 10s., whilst the 13 in the Acland-Hood sale in April last brought £12,415 5s., and the 12 in the Humphrey Roberts sale last month only brought £3,834 12s.

After the Turners the three drawings by F. Walker formed a leading feature of the sale. Two of these have been etched by R. W. Macbeth, were exhibited in Paris in 1878, and were in the F. Lehmann sale of 1892; the more important of the two, "Marlow Ferry," 1 1/2 in. by 18 in., was acquired in 1892 for 1,120 guineas. Started at 500 guineas, it fell at 2,700 guineas to Messrs. Agnew, who also obtained "The Fishmonger's Shop," 14 in. by 22 1/2 in. (acquired in 1892 for 600 guineas) for 1,600 guineas. The third picture, "The Street, Cookham," 9 1/2 in. by 13 1/2 in., exhibited at the Royal Water Colour Society in 1866, was knocked down to "Harris" at 1,600 guineas; in the W. Leaf sale, 1875, it brought 450 guineas, and at the Adding-ton sale, 1886, 860 guineas. Fifteen drawings were by David Cox, by far the most important being "Lancaster: Peace and War," 19 1/2 in. by 29 in., exhibited at the Royal Water Colour Society, 1842, and frequently elsewhere since; acquired at the W. Leach sale in 1887 for 810 guineas, it now fell at 900 guineas to Messrs. Agnew, who also purchased, among others, the following:—Crossing the stream, 10 1/2 in. by 14 in., 1846—260 guineas; Ploughing, 11 in. by 16 1/2 in., 1830—105 guineas; Waiting for the Ferry, 7 1/2 in. by 11 1/2 in.—160 guineas; and Carting Hay, 6 1/2 in. by 9 1/2 in., 1838—210 guineas; Landing Sticks, early morning, 10 in. by 14 in., 1836—210 guineas (Yokins); Carting Hay, Wimbledon-common, 8 1/2 in. by 13 1/2 in., 1828—175 guineas (Goe). Seven were by J. Holland, including a view on the Grand Canal, Venice, 12 1/2 in. by 19 1/2 in.—585 guineas (C. Davis), from the Birket Foster sale, 1894 (300 guineas); On the Giudecca, Venice, 12 1/2 in. by 20 1/2 in.—400 guineas (Agnew); Santa Maria della Salute, Venice, 8 1/2 in. by 20 1/2 in.—130 guineas (Agnew); and the Rialto, Venice, 12 1/2 in. by 21 in.—150 guineas (Agnew), also from the Birket Foster sale. Fifteen were by W. Hunt, and among them a pair, "Up in the Clouds, and Down in the Damps," 14 1/2 in. by 10 in.—160 guineas (Agnew).

SALE OF THE HOLLAND PICTURES.

This sale was concluded yesterday at Messrs. Christie, Manson, and Woods's, the interest and high prices being fully maintained up to the last. The disposal of the French and other pictures and drawings realized £37,714 18s. and the grand total amounted to £138,118 1s. for 432 lots, which, as will be seen from the tabulated list of sales published in *The Times* on Saturday, far exceed the amount realized by any public sale of ancient or modern pictures in this country. *Conti in field of 164, 5:30.*

The chief features of the sale yesterday were the pictures by artists of the Continental schools, and among these the record of the day was paid for an example of C. F. Daubigny, "On the Oise: Morning," two cows descending the bank, a peasant woman seated near some trees on the left, 17 in. by 32 in., dated 1872; this, starting at 1,000 guineas, fell at 3,500 guineas to Messrs. Gooden and Fox, with Messrs. Bousso, Valadon, and Co. as the underbidders. A second picture by the same artist, dated a year later, and inspired by the same locality, "On the Oise: Evening," trees on the bank cottages in the distance, on panel, 14 1/2 in. by 26 in., likewise fell to the same purchasers, the price being 2,900 guineas. Two were by J. B. C. Corot, a river scene with a peasant in a boat near a fallen tree in the foreground, a wood stack under a tree on the left, a village in the distance, 17 1/2 in. by 23 1/2 in.; this, starting with a bid of 500 guineas, fell at 3,000 guineas, also to Messrs. Gooden and Fox, while the second example of the same master, "L'Etang," a lake scene with two peasants in the foreground, and a village on the opposite side, 15 in. by 26 in., was secured by Mr. Blaker, of the Holburne Museum, Bath, at 2,600 guineas. The former price does not constitute an auction record for Corot, the "Dance des amours," 1866, which realized £36,000 (£7,200) at the C. A. Dana sale in New York in 1898, is apparently the highest so far in this country and America are concerned, and much higher prices have been paid for sales à l'amiable, the famous masterpiece "Le Lac," formerly in the J. S. Forbes collection, is said to have been sold privately by Mr. Wallis for £18,000.

The more important of two pictures by C. Troyon, "The Ferry," a woody river, with a punt on the left, on which are four cows, 23 in. by 19 in., fell to Messrs. Agnew at 3,100 guineas, and the other, a view in the woods at Mendon, above Sevre, a glade in the forest, with a stream on the right, 28 in. by 40 in.—480 guineas (Cremetti). Two pictures by L. L'Hermite realized unexpectedly high prices—"The Gleaners," a stubble field with a party of gleaners, 27 in. by 42 in., going to Messrs. Bousso, Valadon, at 1,250 guineas, and the still more important picture "The Gleaners: Evening," 38 1/2 in. by 30 in., going to Messrs. Connell for 2,500 guineas. Two were by Ch. Jacques, a woody pasture, a flock of sheep resting, two peasants seated at the foot of a tree, 16 1/2 in. by 26 1/2 in.—880 guineas (Bousso, Valadon), and "Watering the Flock," a flock of sheep coming down to a pool of water in the foreground, 31 in. by 25 in.—1,250 guineas (Gooden and Fox).

Pictures by several other Continental artists reached four figures—R. Diaz, "The Bathers," a river scene with three ladies and a dog on the bank in the foreground, 17 1/2 in. by 25 in.—2,950 guineas (Wallis); a second picture by the same, a woody landscape with a peasant woman near a pool in the foreground, on panel, 10 in. by 13 1/2 in.—650 guineas (Bousso, Valadon); H. Harpignies, "Matinée d'Automne, a woody landscape with a peasant woman, seated, minding three goats, 25 in. by 31 in., 1901—1,600 guineas (Wallis); E. Van Marcke, "Returning from Pasture," a woody stream with a peasant woman leading a white cow, 28 in. by 23 in.—1,150 guineas (Kenneth Clark). Among other pictures by Edouard Frère there were:—"Le Bénédicte," a cottage interior with a peasant family seated round a table, on panel, 25 1/2 in. by 32 in., 1875—430 guineas (Agnew); "La Bataille," two groups of schoolboys snowballing, on panel, 24 in. by 31 in., 1872—210 guineas (Permain); "Le Déjeuner," on panel, 15 1/2 in. by 12 1/2 in., 1862—270 guineas (Gooden and Fox); "The Knitting Lesson," on panel, 16 in. by 12 in., 1883—230 guineas, and "The Sewing Lesson," on panel, 16 in. by 12 1/2 in., 1888—230 guineas—both purchased by Messrs. Dunthorne; K. Heffner, "Solitude," 16 in. by 45 in.—350 guineas (Agnew); Jeanne Rougier, "The Ambush," 28 1/2 in. by 36 in.—190 guineas (Agnew); and C. Sella, "The Etcher," on panel, 9 in. by 7 1/2 in., 1892—125 guineas (Blaker).

Among the small number of water-colour drawings by artists of the Continental schools there were:—B. J. Blommers, "The Milkmaid," 18 1/2 in. by 14 in.—290 guineas (Agnew); Rosa Bonheur, a Pyrenean Shepherd and his flock, 21 in. by 30 in., 1887—245 guineas (Wallis); Henriette Browne, an Eastern School, 21 1/2 in. by 16 1/2 in.—75 guineas (Wallis); and J. L. E. Meissonier, "Off Guard," 13 1/2 in. by 9 1/2 in., 1873—510 guineas (Agnew).

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00 guineas, and rapidly re
was knocked down to Me
can dealers, in competi
new. This is by far the hi
a Turner picture, the pr
s paid at Sir John Fowle
and St. Maria, Venice
T. H. Woods (6)
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guineas, as
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nel—14in. by 20in.
1891 390 guineas)
Chapel
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S. Belero
ing France, 28in.
is a small
ibited at the R
of the Chantry
bo of Sir Joshua
(Wallis). Three
Turkish School in Cairo,
urchased from the artist
(at whose sale in 1891 it realized
1,250 guineas (Agnew); a Kibob
Asia Minor, on panel, 20in. by 30in.,
neas (Gooden and Fox); and a Cairo E
l, on panel, 30in. by 20in., 1876—230 guin
)—at the Cosier sale in 1887 this real
s.

LE OF THE HOLLAN PICTURES.

THE TURNER DRAWINGS.

le was continued yesterday at Messrs. Christie
ay's total of £35,013 4s. brings the results of
sale up to £100,387 5s. This amo
at Monday's sale may yet add—has r
in this country, particularly for a
pictures. It is almost impossible to
on of the Holland sale with any whic
ed it. The nearest is, perhaps, the Hum
sale of last month, but on that occ
ee days only realized about £300 more than
and pictures produced on the first day. It will
t of place to give in a tabulated form some par
of previous sales of collections which, in a
may be aid to resemble that of the
when concluded, will far ex
y, Vaile, and a few other gr
the list, for the simple reas
d of Old Masters, English an
of the sales in the following
of their totals from a similar sou

Date of Sale.	Date and Duration.	No. of Lots.	
1877, 2 days	205	205	205
1897, 3 days	437	437	81, 13
1875, 3 days	417	417	71,400
1892, 3 days	370	370	69,577
1836, 5 days	486	486	69,168
1904, 2 days	323	323	65,946
1908, 3 days	379	379	65,077
1899, 1 da			
1907, 1			

W. G. L. 23

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1834

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1850
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now fe
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on Mount Cen
A. by 294in., exhibit
sold for 520 guineas to
dition to the Turner
yesterday it may be po
nearly 1,000 drawings
and of these over 5
ur figures, starting
ich in 1863 realized 1,8
the Marquis of Bath.
ay produced £11,677
sale in April last
a Humphrey Roberts
34 12s.
Turners the three
ng feature of the sal
R. W. Macbeth, wer
the F. Lehmann sa
two, "Marlow Fe
quired in 1892 for 1,120 guineas
it fell at 2,700 guineas to Messrs
"The Fishmonger's Shop,
in 1892 for 600 guineas) for 1,600
ure, "The Street. Cookham,"
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the Continental schools there
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M. L. L. L.

1908
June 25
Loch H
C. 2

CATALOGUE OF
The Highly Important Collection
OF
MODERN PICTURES
AND
Water Colour Drawings

Of the English and Continental Schools
OF

STEPHEN G. HOLLAND, ESQ.
DECEASED
Late of 56 Porchester Terrace, W.

WHICH
(By Order of the Executors)
Will be Sold by Auction by
MESSRS. CHRISTIE, MANSON & WOODS
AT THEIR GREAT ROOMS
8 KING STREET, ST. JAMES'S SQUARE

On THURSDAY, JUNE 25,
FRIDAY, JUNE 26,
and MONDAY, JUNE 29, 1908
AT ONE O'CLOCK PRECISELY

L. 66723

May be viewed Three Days preceding, and Catalogues had,
at Messrs. CHRISTIE, MANSON AND WOODS' Offices, 8 *King Street*,
St. James's Square, S.W.

CONDITIONS OF SALE.

- I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than 1s.; above Five Pounds, 5s.; and so on in proportion.
- III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.
- IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, or more, in part of payment, or the whole of the Purchase-Money *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.
- V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two DAYS from the Sale; Messrs. CHRISTIE, MANSON AND WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot, and making no warranty whatever.
- VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.
- VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale.

CATALOGUE.

First Day's Sale.

On THURSDAY, JUNE 25, 1908,

AT ONE O'CLOCK PRECISELY.

ENGLISH SCHOOL.

PICTURES.

R. ANSDELL, R.A., 1863.

1 THE DEAD WOODCOCK

30 On panel—15 in. by $23\frac{1}{2}$ in.

J. M. BARBER, 1853.

2 THE BUBBLE

5 $11\frac{1}{2}$ in. by $9\frac{1}{2}$ in.

G. BARRET.

3 A BAY SCENE, with Classical buildings and a boat on the left; a group of knights and ladies on a terrace in the foreground

150 907 $25\frac{1}{2}$ in. by $22\frac{1}{2}$ in.

R. P. BONINGTON.

4 FÉCAMP

240

*Patern*A view on the beach with fisher-women and stranded
boats*On panel—* $8\frac{1}{2}$ in. by $13\frac{1}{2}$ in.

FRANK BRAMLEY, A.R.A., 1892.

5 OLD MEMORIES

205

*Took*41 in. by $48\frac{1}{2}$ in.*Exhibited at the Royal Academy, 1892*

J. B. BURGESS, R.A., 1881.

6 THE GENIUS OF THE FAMILY

105

Sampson

35 in. by 47 in.

Exhibited at the Royal Academy, 1881

R. CLEMINSON, 1871.

7 THE FIRST SEED

7

7 in. by $8\frac{1}{2}$ in.

G. COLE.

8 LEITH HILL

6

6 in. by $11\frac{1}{4}$ in.*From the Artist's Sale, 1884*

VICAT COLE, R.A., 1879.

9 THE LEAVES OF WASTED AUTUMN WOODS

440

*ag.*60 in. by $47\frac{1}{2}$ in.*Exhibited at the Royal Academy, 1880**Exhibited at the Paris Universal Exhibition, 1889**Exhibited at the Brussels International Exhibition,
1897*



VICAT COLE, R.A., 1873.

10 ARUNDEL: Sunset

21½ in. by 36 in.

From the Collection of G. Fox, Esq., 1877, for whom it
was painted

W. COLLINS, R.A.

11 THE EMBARKATION OF GEORGE IV. AT LEITH

22 in. by 29½ in.

From the Collection of Edward Clegg, Esq., 1864

J. CONSTABLE, R.A., 1826.

12 SALISBURY CATHEDRAL

View of the Cathedral seen between large trees; water
and some cattle in the foreground; figures on a path to
the right; blue sky, with clouds

Signed JOHN CONSTABLE, OF LONDON, 1826

34 in. by 43½ in.

Formerly the property of Bishop Mirehouse, of Salisbury

Exhibited at Burlington House, 1895

See Illustration

Eng. & Brunet Delaines

Similar picture at SHU,
Plate XIV of C. J. Holmes's
"Constable" 1901

J. CONSTABLE, R.A.

13 A RIVER SCENE, with men in a punt; a cart and horses on the bank

19 in. by 23 in.

J. CONSTABLE, R.A.

14 ARUNDEL MILL AND CASTLE

11 in. by 15½ in.

Purchased from Capt. Constable in 1871

& Colnaghi's

Ex. London International Ex. 1862, no. 277

Ex. London International Ex. 1862, no. 284
(was Mirehouse)

E. W. COOKE, R.A.

- 20 15 GODSTOW BRIDGE, NEAR OXFORD
 $9\frac{3}{4}$ in. by $13\frac{3}{4}$ in.

D. COX, 1849.

- 210 16 THE ROAD TO THE MILL
On panel— $13\frac{1}{2}$ in. by $17\frac{1}{2}$ in.

J. CREALOCK, 1905.

- 20 17 INSTOW
 21 in. by $31\frac{1}{2}$ in.

T. CRESWICK, R.A., 1847.

- 280 18 THE GREENWOOD STREAM
 97 "The shady pool where trouts leap, when the day is cool."
 $27\frac{1}{2}$ in. by $35\frac{1}{2}$ in.
Exhibited at the Royal Academy, 1848

T. CRESWICK, R.A.

- 160 19 A VIEW IN SURREY
 Cox A lane scene, with an old barn; a milkmaid at a stile
 on the left
 $24\frac{1}{2}$ in. by 35 in.

T. CRESWICK, R.A., 1848.

- 160 20 THE AVENUE
 23 $\frac{1}{2}$ in. by $17\frac{1}{2}$ in.
From the Collection of C. Skipper, Esq., 1884

J. CROME.

- 21 21 A ROAD THROUGH A WOOD, with figures
On panel—7 in. by 9 in.

H. W. B. DAVIS, R.A., 1880.

22 FAMILY AFFECTION

210

60 in. by 47½ in.

Lisby

Exhibited at the Royal Academy, 1880

F. DICKSEE, R.A., 1882.

23 A LOVE STORY

360

"In whispers, like the whispers of the leaves, that tremble round a nightingale."—*Tennyson*

ag

Arched top—40 in. by 59 in.

Exhibited at the Royal Academy, 1882

Exhibited at the Royal Jubilee Exhibition, Manchester, 1887

Exhibited at the Guildhall, 1895

Etched by A. Lalauze

F. DICKSEE, R.A., 1889.

24 THE PASSING OF ARTHUR

59 in. by 98 in.

400

Exhibited at the Royal Academy, 1889

Exhibited at Chicago, 1893

Sampson

T. F. DICKSEE.

25 DESDEMONA

Oval—9¾ in. by 7¾ in.

9

W. C. T. DOBSON, R.A., 1883.

26 THE TOILET

On panel—5 in. by 3¾ in.

2

E. DUNCAN, 1856.

27 FISHING-BOATS: Early morning

11½ in. by 15½ in.

10

J. FAED, R.S.A.

- 8
28 THE GIPSY
Oval— $11\frac{1}{2}$ in. by $9\frac{1}{2}$ in.

T. FAED, R.A., 1870.

- 290
29 FROM DAWN TILL SUNSET
17 in. by 23 in.
Wallis

SIR LUKE FILDES, R.A.

- 490
30 AN ENGLISH MAIDEN
27 $\frac{1}{2}$ in. by 20 $\frac{1}{2}$ in.
ag

SIR LUKE FILDES, R.A.

- 220
31 AN IRISH GIRL
28 $\frac{1}{2}$ in. by 21 $\frac{1}{2}$ in.
907

SIR LUKE FILDES, R.A.

- 160
32 NINA
On panel—29 $\frac{1}{2}$ in. by 19 in.
Toolt.

A. FITZPATRICK.

- 2
33 THE AMATEUR CHIROPODIST
On panel— $11\frac{1}{2}$ in. by $13\frac{1}{2}$ in.

W. P. FRITH, R.A., 1886.

- 160
34 HONEYWOOD INTRODUCING THE BAILIFFS AS HIS FRIENDS
17 $\frac{1}{2}$ in. by 26 in.
947

W. P. FRITH, R.A., 1840.

- 35
35 THE KILLING TWIST

"During this tedious process, Dolly beguiled the time in the most improving manner that occurred to her, by curling her hair on her fingers, with the aid of the looking-glass before mentioned, and giving it some killing twists."

On panel— $13\frac{1}{4}$ in. by $11\frac{1}{4}$ in.



W. P. FRITH, R.A.

36 STERNE AND THE GRISETTE

32

8½ in. by 7½ in.

T. GAINSBOROUGH, R.A.

37 THE HARVEST WAGGON

700

ag

On a sandy road in the foreground is a waggon drawn by three horses, the foremost of which is held by a man; in the waggon are four men and two women, and a third woman is in the act of mounting by the wheel; a clump of trees on the right; a pool and a fallen tree on the left

31½ in. by 37½ in.

See Illustration

? in from original?

full original Whitehouse ed. 1898

A. GILBERT, 1851.

38 ON THE LODDON, BERKSHIRE

21

13½ in. by 11 in.

A. GILBERT.

39 A WOODY RIVER SCENE, with a peasant-woman

10

11½ in. by 13½ in.

F. GOODALL, R.A., 1881.

40 THE RETURN FROM MECCA

28

On panel—11 in. by 8 in.

A. C. GOW, R.A., 1887.

41 THE GARRISON MARCHING OUT WITH THE HONOURS OF WAR: LILLE, A.D. 1708

720

ag

47 in. by 60 in.

*Exhibited at the Royal Academy, 1887**Exhibited at the Paris Universal Exhibition, 1889**Exhibited at Preston, 1902*

A. C. GOW, R.A., 1874-5.

42 SOPHY BADDELEY AT THE PANTHEON

75

disb

"And when the Ushers refused admission to lovely Sophy Baddeley, did not the young men, her adorers, draw their rapiers and vow to slay the door-keepers; and crossing the glittering blades over the enchantress's head, make a warlike triumphal arch for her to pass under, all flushed and smiling?"

29½ in. by 48 in.

*Exhibited at the Royal Academy, 1875**Exhibited at Preston, 1902*

A. C. GOW, R.A., 1870.

43 A LOOK OUT

170

907

On panel—15½ in. by 11 in.

F. D. HARDY, 1853.

44 AN INTERIOR, with an old man smoking

22

On panel—7¾ in. by 11¾ in.

J. HOLLAND.

45 VENICE

1150

a9

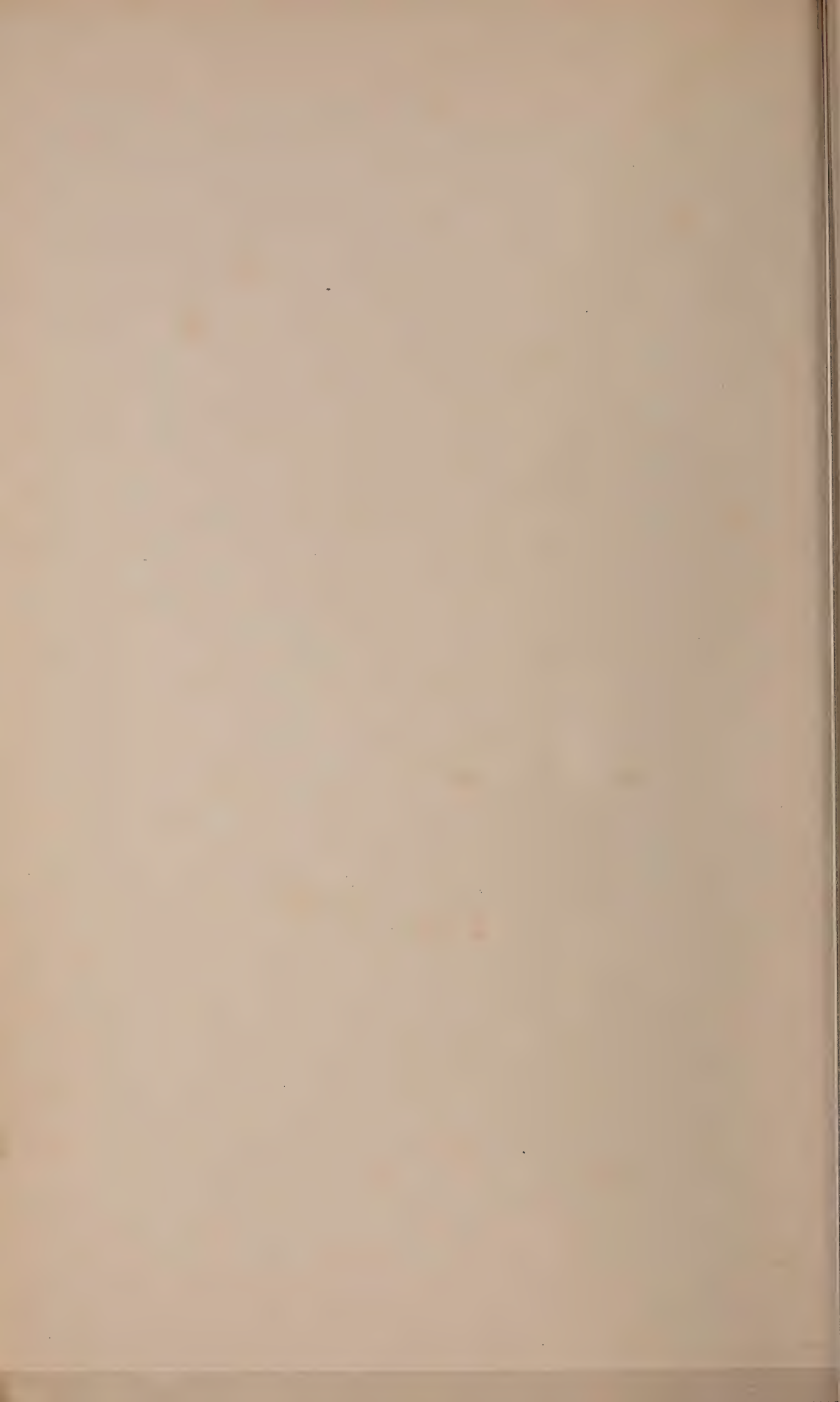
View looking up the Grand Canal, with the Piazzetta di San Marco on the left, and the church of the Salute on the right; sunset sky

26½ in. by 35½ in. *J. Coles sale 1870, 98g (Volun)**Painted for James Coles, Esq., in 1846*

Exhibited at the Royal Jubilee Exhibition, Manchester, 1887

*Exhibited at Burlington House, 1901**See Illustration*





*Given by Lord Leighton
to Dublin*

J. HOLLAND.

46 THE COLLEONI MONUMENT, VENICE

620
ag

The equestrian statue of the famous condottiere, Bartolommeo Colleoni. View looking from the canal; a gondola in the foreground and numerous groups of figures near the monument; stormy sky

29 in. by 24 in.

Painted for Charles Cope, Esq. 1830-1

Exhibited at Burlington House, 1901

Cope sale 1872, 195^{ps}

Levy sale 1876, 320^{ps}.

1850 (ascent to Levy cat.)

J. HOLLAND.

47 VENICE

660

The entrance to the Grand Canal, with shipping in the foreground

Richards 14½ in. by 24½ in.

Exhibited at the Royal Jubilee Exhibition, Manchester, 1887

J. HOLLAND.

48 GREENWICH HOSPITAL

350

14½ in. by 24½ in.

Exhibited at the Royal Jubilee Exhibition, Manchester

1887

Probably same as Collesseum 1870, 70^{ps} (L. Drummie)

J. HOLLAND, 1845.

49 BACK OF THE MALPIERO PALAZZO, VENICE

65

18 in. by 14½ in.

Perman

J. HOLLAND.

50 THE PIAZZETTA OF ST. MARK'S, VENICE

120

On panel—11½ in.—circle

ag.

J. HOLLAND.

- 260 51 VENICE, AFTER RAIN: A view on the Grand Canal, with the
Richards Rialto in the distance
 $9\frac{1}{2}$ in.—circle

J. HOLLAND.

- 170 52 VENICE: A view of the Riva dei Schiavone
ag $9\frac{1}{2}$ in.—circle

J. HOLLAND.

- 52 53 THE PIAZZETTA, VENICE, with numerous figures
 $6\frac{3}{4}$ in.—circle

J. HOLLAND.

- 30 54 THE RIALTO, VENICE
 $6\frac{3}{4}$ in.—circle

J. HOLLAND.

- 15 55 THE NORTH DOOR, NOTRE DAME, PARIS
On panel— $9\frac{3}{4}$ in. by $6\frac{3}{4}$ in.

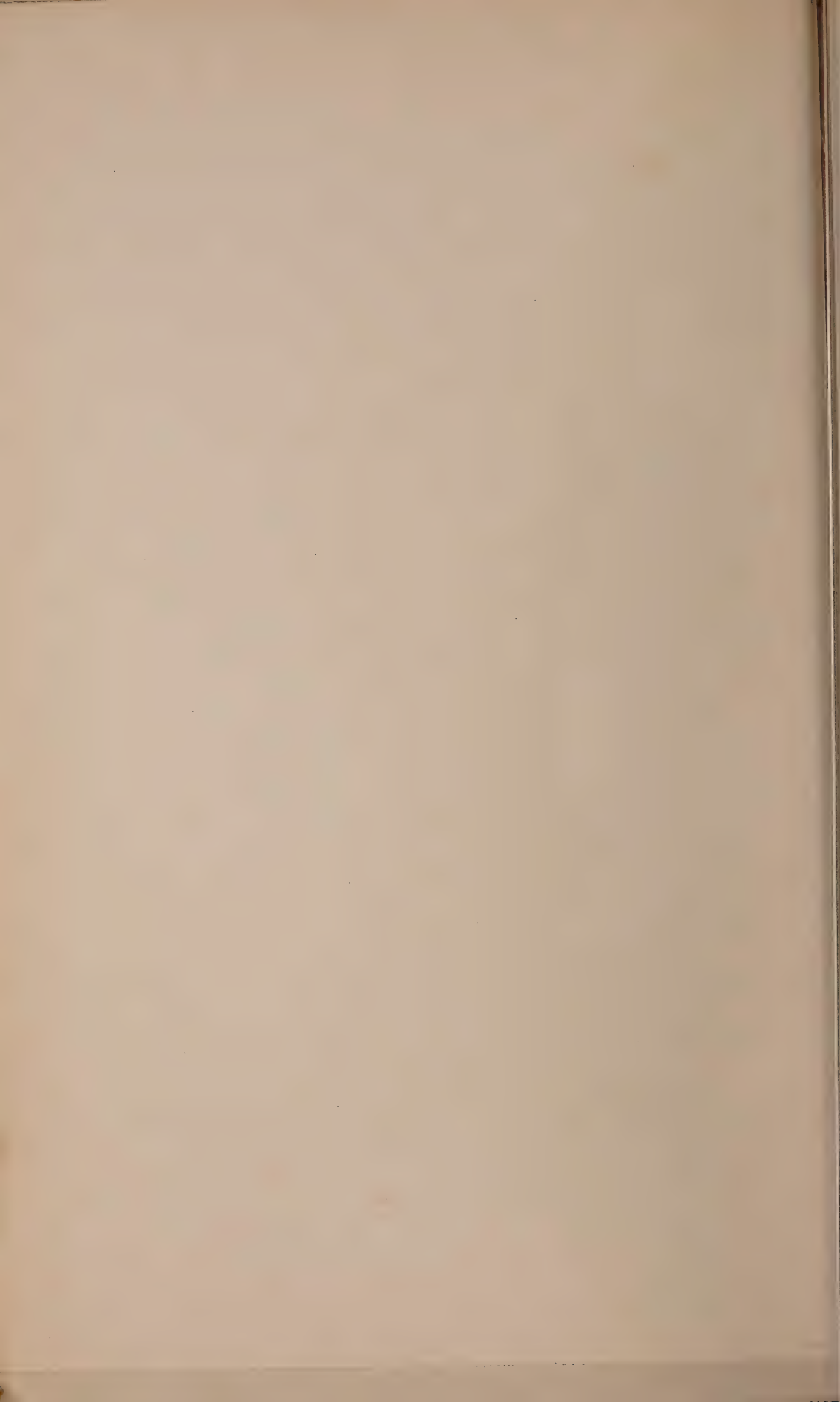
J. HOLLAND.

- 21 56 IN THE BEAUCHAMP CHAPEL, WARWICK]
On panel— $8\frac{3}{4}$ in. by $6\frac{3}{4}$ in.

J. C. HOOK, R.A., 1865.

- 360 57 THE MACKEREL TAKE
ay 27 in. by 42 in.
Exhibited at the Royal Academy, 1865
From the Collection of David Price, Esq., 1892 860p
See Illustration





J. C. HOOK, R.A., 1859.

58 THE SKIPPER ASHORE

70 ag

11 in. by $17\frac{3}{4}$ in.

J. C. HORSLEY, R.A., 1871.

59 MADAME SE CHAUFFE; and MONSIEUR SE CHAUFFE—*a*
pair 2

14

On panel—6 in. by 4 in.

HORACE JEE.

60 WATERLOO BRIDGE

 $1\frac{1}{2}$ $16\frac{1}{4}$ in. by $20\frac{1}{2}$ in.

G. JONES, R.A., 1819.

61 A VIEW OF ABBEVILLE

60 ag

On panel— $25\frac{1}{2}$ in. by $22\frac{3}{4}$ in.

F. W. KEYL.

62 SCOTCH DEER-HOUNDS

26

 $42\frac{1}{2}$ in. by $63\frac{1}{2}$ in.

F. W. KEYL.

63 DEER: Sunset

6

 $29\frac{1}{2}$ in. by 48 in.

F. W. KEYL, 1859.

11 64 SHEEP ON THE DOWNS, near the sea

 $29\frac{1}{2}$ in. by 48 in.

SIR E. LANDSEER, R.A.

65 OTTER AND SALMON

360

ag

21 $\frac{1}{4}$ in. by 33 $\frac{1}{2}$ in.*Exhibited at the Royal Academy, 1842**Exhibited at Burlington House, 1874**From the Collection of William Wells, Esq., of Redleaf,*1890 1300⁹⁰*Engraved by J. R. Jackson and C. G. Lewis*

B. W. LEADER, R.A., 1901.

66 THE WEALD OF SURREY

280

60 in. by 47 $\frac{1}{2}$ in.*Exhibited at the Royal Academy, 1901*

Wallis

LORD LEIGHTON, P.R.A.

67 CORINNA OF TANAGRA

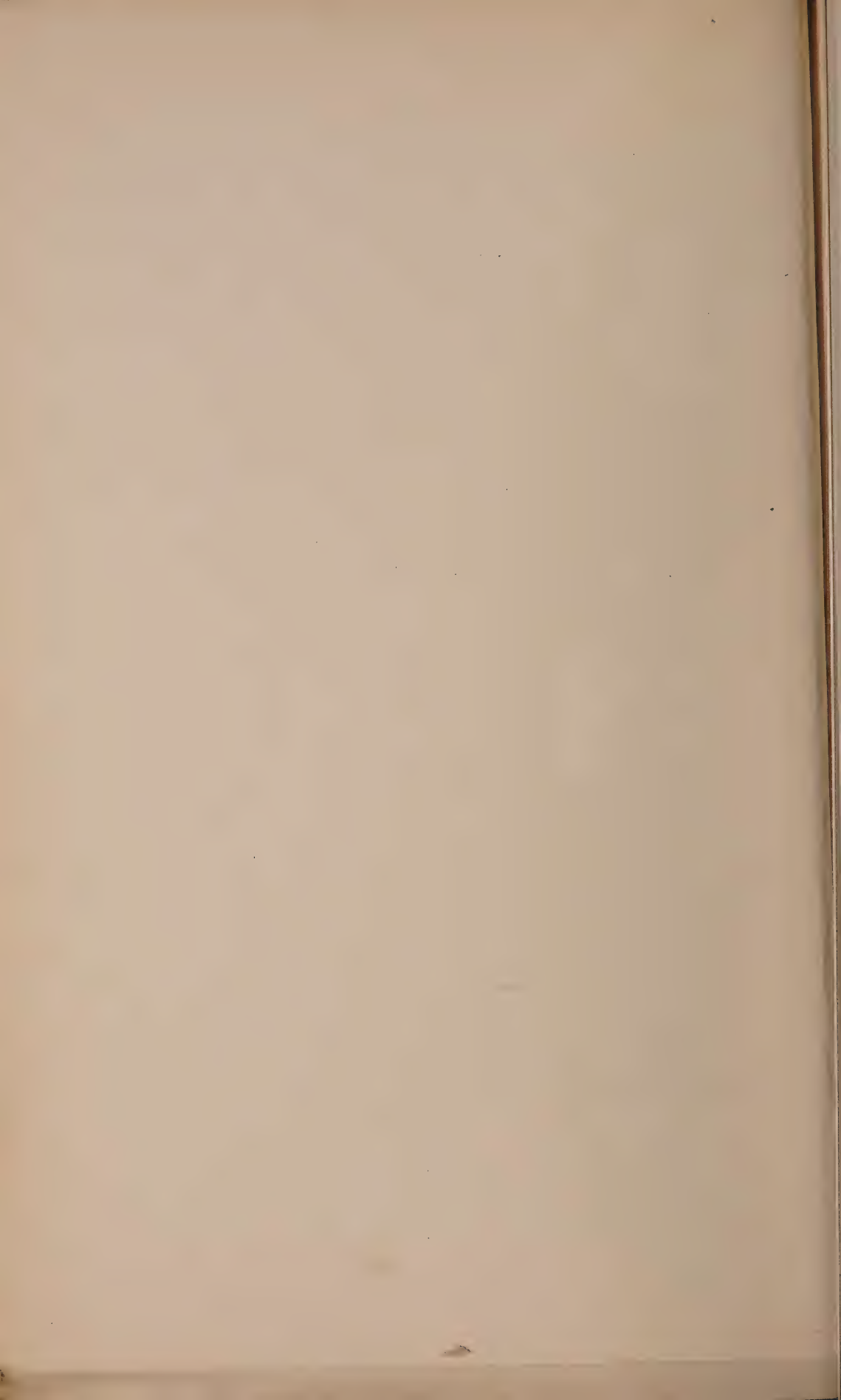
220

Sampson

Half figure to left, in coloured drapery, crowned with leaves, standing facing the spectator, resting her clasped hands upon a lyre

41 $\frac{1}{2}$ in. by 27 in.*Exhibited at the Royal Academy, 1893**Exhibited at Burlington House, 1897**Exhibited at the Brussels International Exhibition, 1897**See Illustration*







*Land for my sale
11 May 1891 (27)*

J. F. LEWIS, R.A., 1865.

68 A TURKISH SCHOOL IN CAIRO

1250 ⁽²⁰⁰⁾ Interior of a room; the teacher seated cross-legged,
near a window on the left; the scholars, in various
attitudes, on the right; beyond them two children are
peeping in through an open door

On panel—25½ in. by 32 in.

Exhibited at the Royal Academy, 1865

From the Collection of C. P. Matthews, Esq., 1891 1700p

Exhibited at the Guildhall, 1895

Exhibited at Burlington House, 1901

See Illustration

for whom it was painted

J. F. LEWIS, R.A., 1858.

69 A KIBOB SHOP, SCUTARI, ASIA MINOR

1000 On panel—20½ in. by 30 in.

907 Exhibited at the Royal Academy, 1858

*Land for my sale
11 May 1858 (27)*

J. F. LEWIS, R.A., 1875.

70 A CAIRO BAZAAR; THE DELLÁL

230 "In many of the nooks of Cairo auctions are held on stated days.
They are conducted by delláls, or brokers, hired either by persons
who have anything they wish to sell in this manner, or by shop-
keepers. The Delláls carry the goods up and down, announcing
the sums bidden for them with cries of Harraj, harraj, etc."—See
Lane's "Modern Egyptians"

Samson

On panel—30 in. by 20½ in.

Exhibited at the Royal Academy, 1876

From the Collection of R. A. Cosier, Esq., 1887 520p

J. LINNELL, SEN., 1862-74.

71 CARRYING WHEAT

1900
ag loading it with wheat; a man on the left tying up sheaves;
a woman and child on the right; distant view beyond;
sun setting; cloudy sky

"While the earth remaineth, seed-time and harvest, and cold and heat, and summer and winter, and day and night shall not cease."—Genesis viii. 22.

39 in. by 54 in.

*Exhibited at the Royal Academy, 1862**Exhibited at Burlington House, 1883**See Illustration*

*Sold to Christie 1867, 1650s. I saw and I find it
1874, repainted for E. J. White, Aug. 1874; small
replica done for my agnew.
J. LINNELL, SEN., 1858.*

72 THE BROW OF THE HILL

620
ag A rough road, leading down to the foreground, with
rustic peasants driving three cows

21½ in. by 30 in.

*Ex. French Gallery 1858, & exposed in art-Town
1859, & called "Sunshine"*

E. LONG, R.A., 1877.

73 AN ANCIENT CUSTOM

170
ag 28 in. by 37½ in.

From the Collection of R. A. Cosier, Esq., 1887 685g

E. LONG, R.A., 1870.

74 LAZARILLO AND THE BLIND BEGGAR. *Vide:*

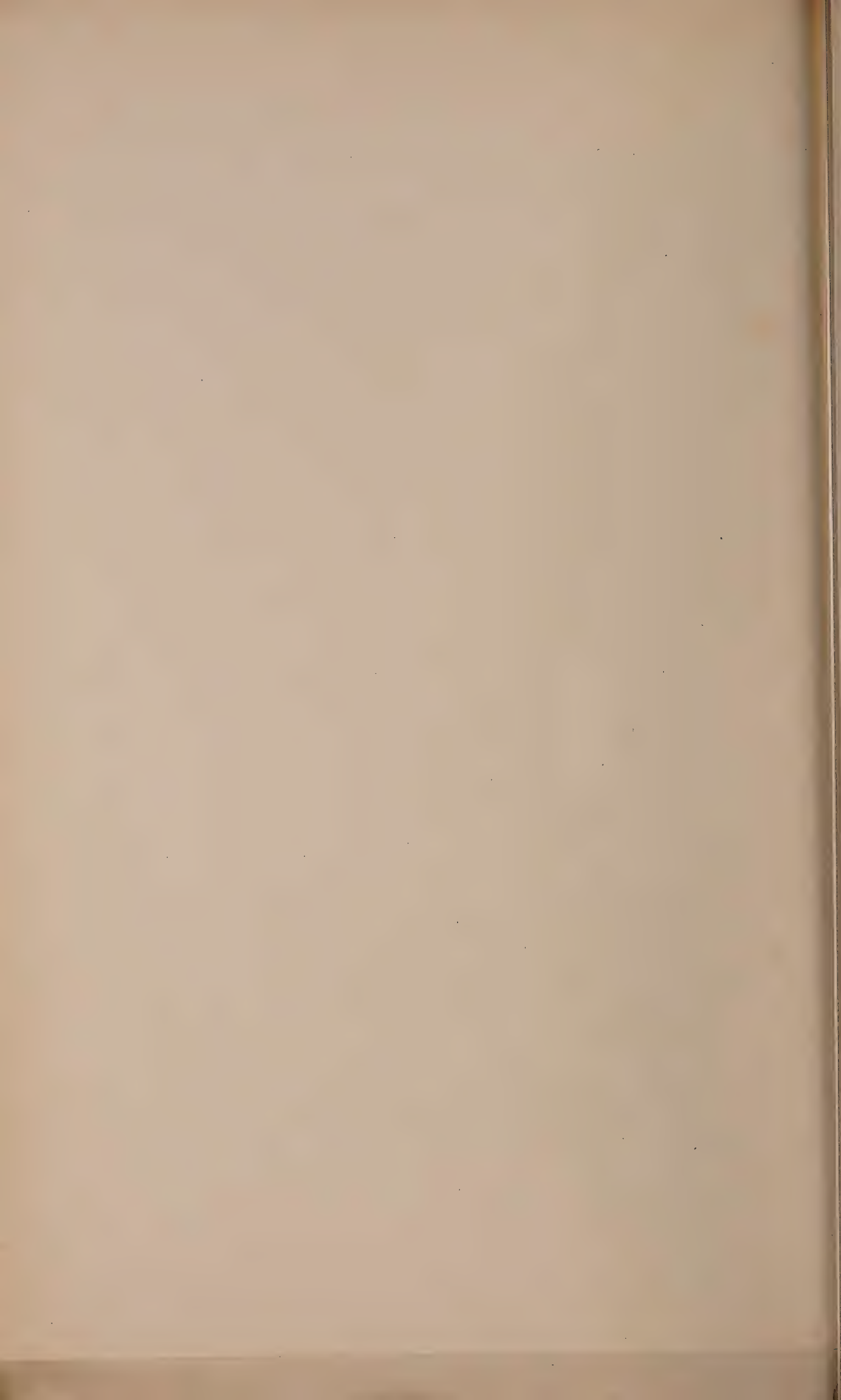
230
ag "Lazarillo de Tormes," Chapter iii.

43 in. by 54 in.

Exhibited at the Royal Academy, 1870

? 1889, 1439p









E. LONG, R.A., 1875.

75 THISBÈ

330

ag

"In Babylon, where first her queen, for state,
 Rais'd walls of brick magnificently great.
 Liv'd Pyramus and Thisbè. . . .
 A closer neighbourhood was never known,
 Tho' two the Houses, yet the roof was one.
 When the division wall was built,
 A chink was left, the cement unobserv'd to shrink;
 So slight the cranny that it still had been
 For centuries unclosed, because unseen.
 But oh, what thing so small, so secret lies,
 Which 'scapes, if formed for love, a lover's eyes."
Ovid's Metamorphoses, Book IV., Ensden's Translation
 55½ in. by 36 in.

P. MACQUOID, 1878.

76 THE NEGLECTED MESSENGER

270

ag

"Dost thou not spare him one kind look or thought;
 Who, spite of wounds, this joyful news has brought?"
 30½ in. by 48½ in.
Exhibited at the Royal Academy, 1878

SIR J. E. MILLAIS, P.R.A., 1881.

77 CALLER HERRIN'

1800

ag

A fisherman's younger daughter resting on her home-
 ward way, seated on a wooded bank near the shore, and
 looking out to the sea. By her side is a basket containing
 a mass of bright silvery herrings, intended for the key-note
 of the colouring of the picture, which comprises the grey
 sky and the girl's silvery-bluish garments

43 in. by 31 in. 7. 72. 1882

*Exhibited in Manchester, 1885**Exhibited at the Grosvenor Gallery, 1886**From the Collection of Walter Dunlop, Esq., 1904 1600/-**Engraved by H. Herkomer, R.A.**See Illustration*

*Ruskin declared this "the highest of all yet
 produced by the Pre-Raphaelite School."*

See illustration

*(Miss Beatrice Buckstone
 daughter of American)*

A. MONTAGUE.

11 78 COAST SCENES, with shipping

2

E. B. S. MONTEFIORE, 1882.

79 REST

32

24½ in. by 60 in.

Vicas

Exhibited at the Royal Academy, 1882

W. MÜLLER, 1843.

80 GILLINGHAM

330 ag

A young boy angling in a stream, in the foreground;
a church and cottages beyond

22½ in. by 16¼ in.

W. MÜLLER, 1842.

41 81 THE INTERIOR OF A COTTAGE, with an old woman spinning,
children and goats

Perrain

25 in. by 20½ in.

From the Collection of H. Cooper, Esq., 1885 95/p

P. NASMYTH.

82 A VIEW NEAR GODSTONE

800

ag

A lane at the edge of a wood, with a peasant carrying
a scythe; a pool in the foreground; the village in the
distance*On panel—18¼ in. by 24¼ in.**See Illustration*

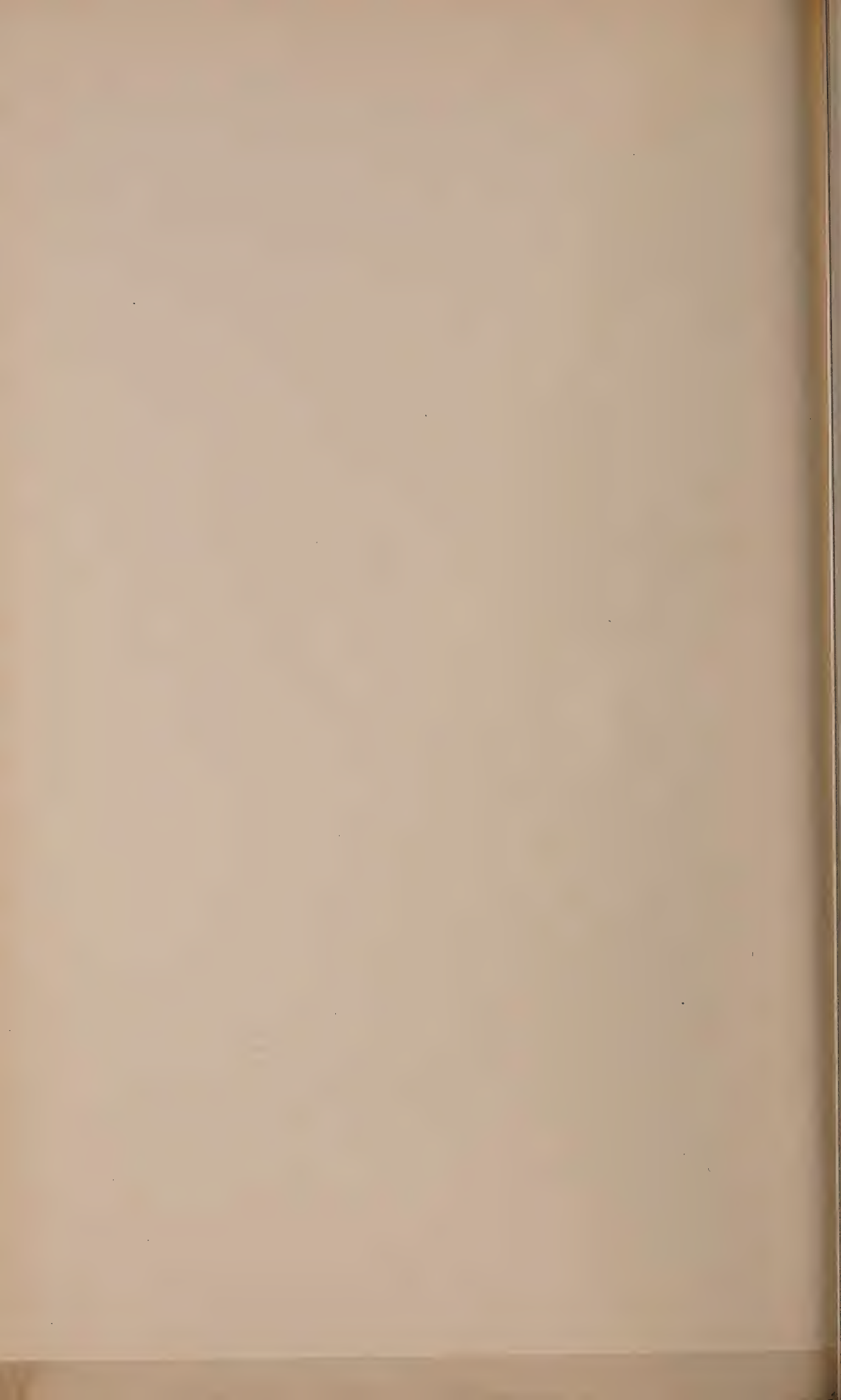
P. NASMYTH.

380 83 A WOODY LANDSCAPE, with cottages and figures; a
stream and rustic bridge in the foreground

80

*On panel—14 in. by 20¾ in.**From the Collection of J. Gibbons, Esq., 1894* 390p





P. NASMYTH, 1818.

84 ETON

400
ag

A view on the Thames, with the Eton College Chapel
in the distance; ducks in the foreground; evening
17½ in. by 23½ in.

P. NASMYTH, 1829.

85 A FOREST SCENE, with wood-cutters; felled timber in
the foreground; a distant view on the left

600

On panel—11½ in. by 15½ in.

Connell

From the Murrieta Collection, 1892 630p
Exhibited at the Guildhall, 1899

P. NASMYTH, 1829.

86 A VIEW NEAR GODSTONE

300
ag

On the bank of a river in the foreground stands a boy
angling; a clump of trees on the left; hills seen in the
distance

On panel—9½ in. by 13¾ in.

Exhibited at Burlington House, 1873

From the Collection of A. Levy, Esq., 1876

P. NASMYTH.

87 AN OLD WATER-MILL AMONG TREES, with an angler and
peasants

65

Perrin

On panel—9½ in. by 12½ in.

H. O'NEIL, A.R.A.

88 THE MUSICIAN

13½ in. by 11½ in.

12

H. O'NEIL, A.R.A.

- 3¹/₂ 89 A MOTHER DEPOSITING HER CHILD AT THE FOUNDLING
HOSPITAL IN PARIS
On panel—14 in. by 11 in.

W. Q. ORCHARDSON, R.A.

- 1600 90 NAPOLEON ON BOARD H.M.S. "BELLEROPHON,"
(500) JULY 23, 1815, OFF CAPE USHANT, LEAVING FRANCE
"Napoleon remained on deck great part of the morning. He cast
many a melancholy look at the coast of France."
Maitland's Narrative.

The figures represented are—commencing from the left
—Napoleon, the young son of Count Las Cases, Count
Bertrand, Baron Lallemand, Gen. Savary, Count Las
Cases, M. Maingaut (Physician), Gen. Montholon, Col. de
Planat

28 $\frac{1}{2}$ in. by 44 in.

Small version of Charley's picture (68+98) at RA 1880

W. Q. ORCHARDSON, R.A.

- 400 91 MRS. SIDDONS IN THE STUDIO OF SIR JOSHUA
REYNOLDS
39 in. by 53 in.
Wallis Exhibited at the Royal Academy, 1903

W. PARROTT.

- 5¹/₂ 92 THE PALACE OF JOANNA, NAPLES
23 $\frac{1}{2}$ in. by 35 $\frac{1}{2}$ in.

W. PARROTT, 1860.

- 6 93 DANDELION CASTLE
15 $\frac{1}{2}$ in. by 29 $\frac{1}{2}$ in.

J. PETTIE, R.A., 1867.

94 TREASON

23½ in. by 38½ in.

520

Exhibited at the Royal Academy, 1867

Waller

From the Collection of W. Banbury, Esq., 1880 460p

J. PHILLIP, R.A., 1866.

95 A HIGHLAND LASSIE READING

27 in. by 20½ in.

110

Exhibited at the Royal Academy, 1867

Penman

L. J. POTT, 1878.

96 FALLEN AMONGST THIEVES

31 in. by 49 in.

200

Exhibited at the Royal Academy, 1878

ag

E. PRITCHETT.

97 THE GRAND CANAL, VENICE

11½ in. by 15½ in.

7

BRITON RIVIERE, R.A., 1884.

98 THE EVE OF ST. BARTHOLOMEW

55 in. by 47 in.

320

Exhibited at the Royal Academy, 1884

Lampson

BRITON RIVIERE, R.A., 1887

99 COMPULSORY EDUCATION

28 in. by 20½ in.

250

ag

C. P. SAINTON, 1888.

100 Doves

40

cy

55 in. by 32 in.

Exhibited at the Royal Academy, 1888

WALTER J. SHAW, 1880.

15-101 BREAKERS

34 in. by 56 in.

S. SIDLEY, 1876.

12

102 THE CHALLENGE

20½ in. by 13½ in.

Exhibited at the Royal Academy, 1876

A. SOLOMON.

5½

103 REFLECTION

7 in. by 9 in.

C. STANFIELD, R.A.

104 THE MOUTH OF THE TEES

310

907

36 in. by 48 in.

From the Collection of R. Vernon, Esq., 1877

J. STARK.

200

907

105 A WOODY ROAD SCENE, with a cottage on the left; a peasant driving cows on the right

On panel—19½ in. by 16 in.

J. STARK.

200

cy

106 A WOODY ROAD SCENE, with a peasant and sheep; a stream on the right

On panel—10 in. by 14 in.



J. STARK.

107 A VIEW NEAR A FARM, with cattle and sheep

11½ in. by 15½ in.

170
ag

J. STARK.

108 A WOODY LANE SCENE, with a peasant and dog

On panel—10 in. by 8 in.

42
wallis

MARCUS STONE, R.A., 1863.

109 GENIUS CHECKED

On panel—7¾ in. by 9¾ in.

33

SIR L. ALMA-TADEMA, R.A., 1870.

110 THE JUGGLER

On panel—31 in. by 19¼ in.

300
wallis
Exhibited at the Royal Academy, 1870

J. M. W. TURNER, R.A.

111 MORTLAKE TERRACE

1000
1200
View looking down the river from the garden of a house which occupies the left of the picture; high tree in front of the house; other trees on the terrace to the right; summer evening

12,600

35 in. by 47½ in.

Hussey

Exhibited at the Royal Academy, 1827, under the title

"Mortlake Terrace, the seat of William Moffatt,

Esq.: Summer evening"

Exhibited at Burlington House, 1872

From the Collection of S. Mendel, Esq.

Exhibited at Burlington House, 1895

From the Collection of James Price, Esq., 1895 5200p

Exhibited at the Guildhall, 1899

See Illustration

Trusty 62

Fripp sale 1864, 1050p (L.C.)

J. M. W. TURNER, R.A.

112 THE STORM

5500

(500)

Col 20

Raging greyish-green sea ; figures clinging to wreckage ;
to the right, heeling over and lost in the spray, a cutter
is coming to the rescue. In the distance another large
vessel in distress

12 in. by 21 in.

Painted in 1840, and presented by the artist to Mrs.

Pounds

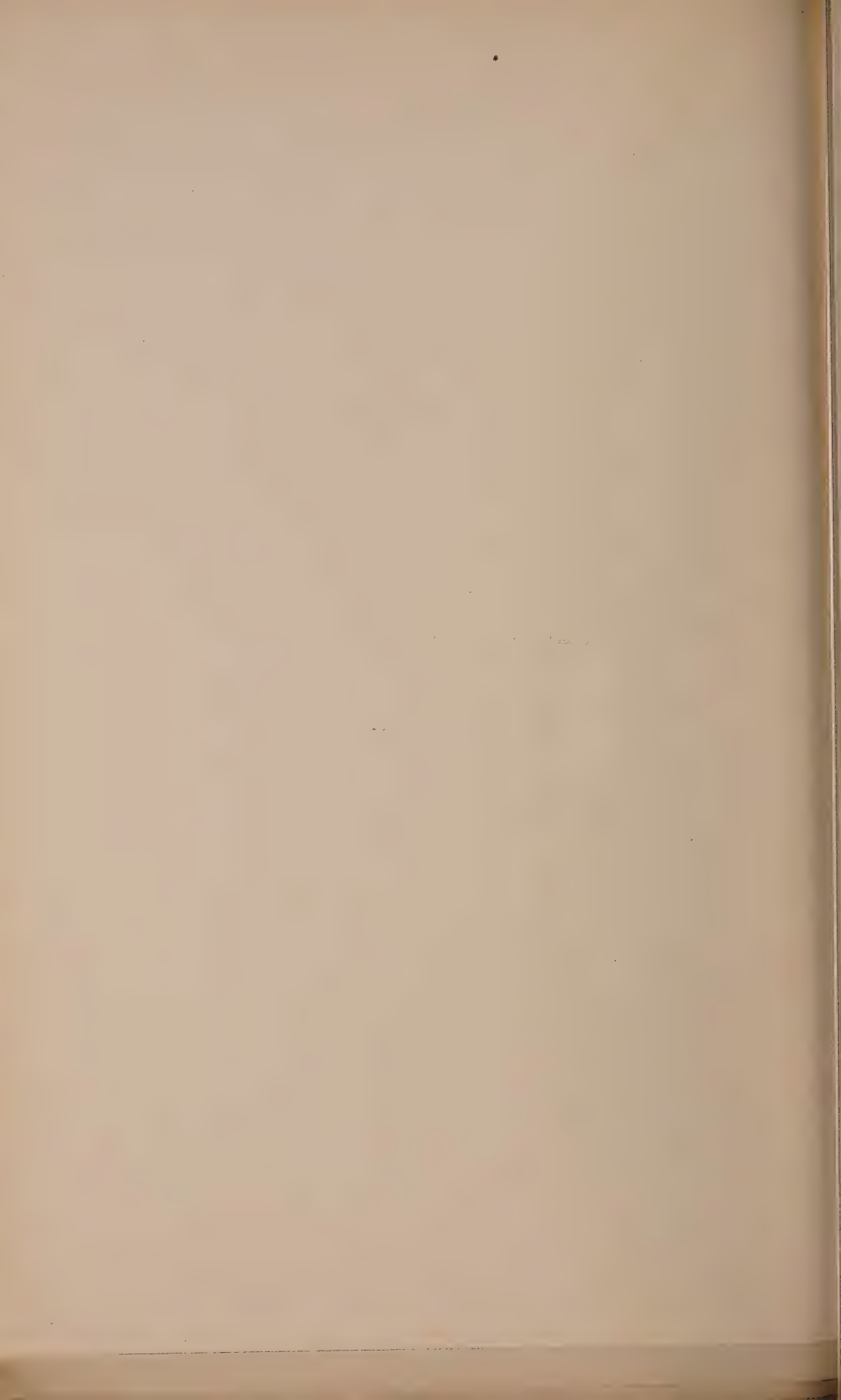
Exhibited at the Guildhall, 1899

Exhibited at Birmingham, 1899

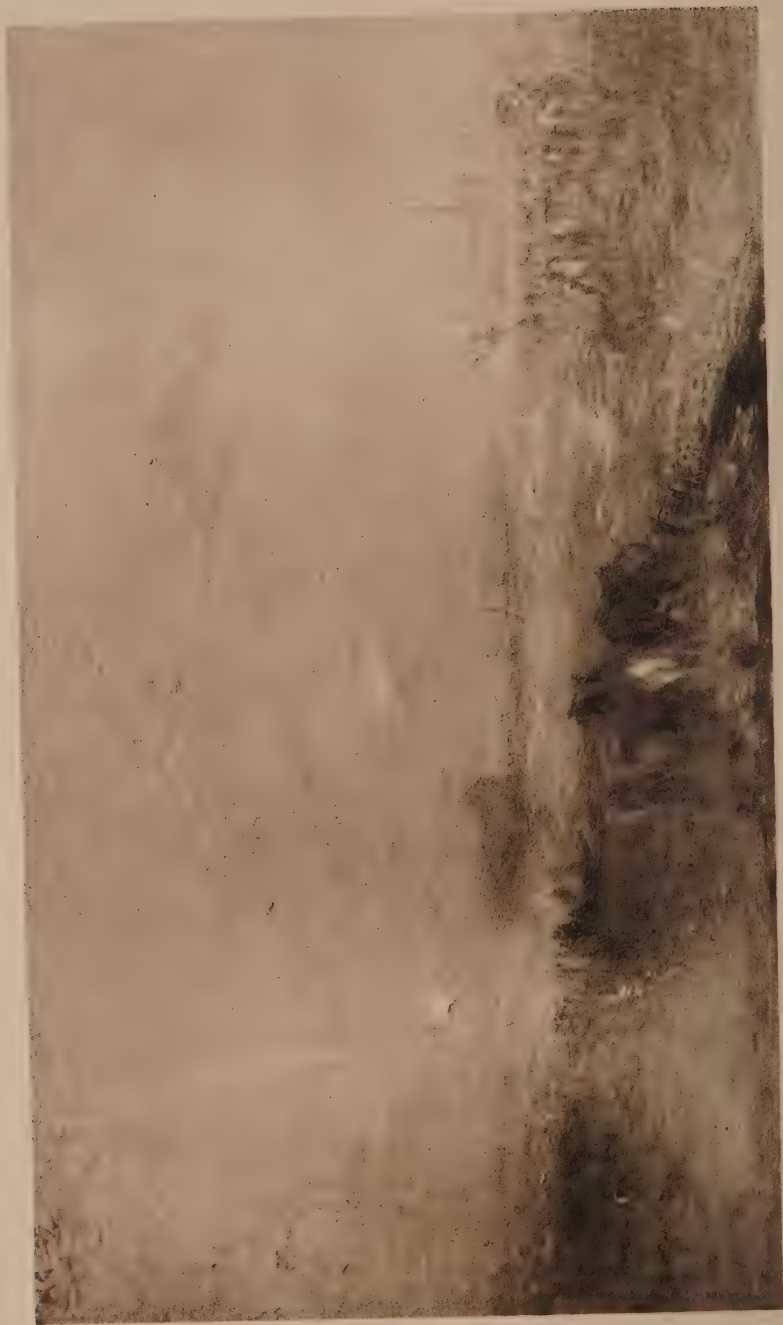
See Illustration

*Lots 112 & 113 purchased at 15-7/10 each
for 2000/-*









J. M. W. TURNER, R.A.

113 THE MORNING AFTER THE STORM

500

7700

Col 90

A coast scene, with numerous figures gathered on the shore; on the left, a disabled vessel with two masts gone; the sun rising on the right in yellow haze

12 in. by 21 in.

Painted in 1840, and Presented by the Artist to Mrs. Pounds

Exhibited at the Guildhall, 1899

Exhibited at Birmingham, 1899

See Illustration

Trusty

G. VINCENT.

114 A LANDSCAPE, with an old cottage, before which are two peasants, a cow and some sheep

250

87

27½ in. by 35½ in.

G. VINCENT.

115 A LANDSCAPE, NEAR NORWICH

160

87

A sandy lane by the edge of a wood with two donkeys; a cottage on the right; a windmill in the distance

19 in. by 23½ in.

G. VINCENT.

116 A WOODY LANDSCAPE, with a gipsy encampment

52

17 in. by 23½ in.

G. S. WALTERS, 1880.

117 SUNSET IN DUTCH WATERS

85

Vokinis

35½ in. by 27½ in.

Exhibited at the Royal Academy, 1880

Second Day's Sale.

On FRIDAY, JUNE 26, 1908,

AT ONE O'CLOCK PRECISELY.

ENGLISH SCHOOL.

WATER COLOUR DRAWINGS.

H. ALLINGHAM. 1878.

126 LONDON FLOWERS
105 volu 16 in. by 12½ in.

H. ALLINGHAM, 1880.

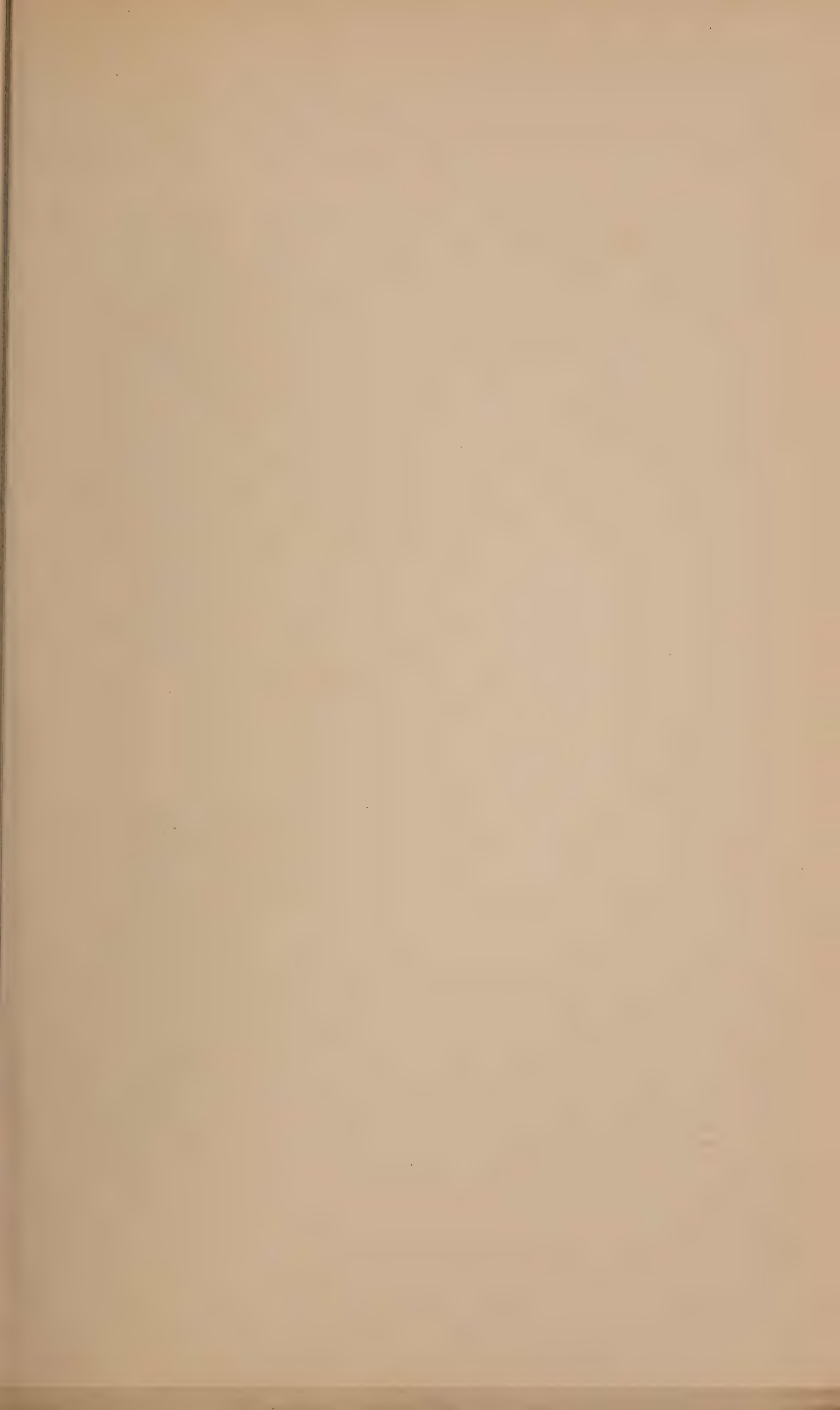
127 RESTING
5-4 ag 8¾ in. by 11 in.

H. ALLINGHAM.

128 THE GARDEN HELP
29 9 in. by 9½ in.

H. ALLINGHAM.

129 STRIPPING CURRANTS
5-8 volu 6¼ in. by 8½ in.





G. BARRET.

130 TIVOLI: A CLASSICAL COMPOSITION

660
927 Two shepherds with a dog, sheep and goats in the foreground

29 $\frac{1}{4}$ in. by 39 $\frac{3}{4}$ in.

From the Collection of S. L. Behrens, Esq., Jun., 1856

See Illustration

G. BARRET.

131 A LANDSCAPE: SUNRISE; peasants and horses in the foreground; a distant view of a town on the left

270
ag 20 in. by 32 $\frac{1}{2}$ in.

G. BARRET.

132 TIMON OF ATHENS AT HIS CAVE IN THE TWILIGHT OF THE EVENING

50
20 16 $\frac{1}{4}$ in. by 20 $\frac{3}{4}$ in.

G. BARRET.

133 GRAY'S ELEGY

42 12 $\frac{3}{4}$ in. by 19 $\frac{1}{2}$ in.

Brown & P.

G. BARRET.

134 A RIVER SCENE: EVENING; a peasant driving a flock of sheep, on the left

220
ag 13 in. by 19 in.

G. BARRET, 1824.

135 MORNING: A river scene, with a punt

42
50 6 $\frac{3}{4}$ in. by 9 $\frac{3}{4}$ in.

G. BARRET.

- 16 136 EVENING : A lake scene, with a temple among trees
 $6\frac{1}{2}$ in. by $9\frac{3}{4}$ in.

R. P. BONINGTON.

- 200 137 A COAST SCENE, with stranded boats
 von 7 in. by $9\frac{1}{4}$ in.
 From the Collection of W. Quilter, Esq., 1875
 G. Lewis 1871,
 von 1873.

R. P. BONINGTON, 1828.

- 220 138 QUAI DU LOUVRE
 ag $5\frac{3}{4}$ in. by $8\frac{3}{4}$ in.

R. P. BONINGTON.

- 95 139 DOVER
 ag $5\frac{1}{4}$ in. by 9 in.

R. P. BONINGTON, 1828.

- 110 140 THE UNDERCLIFF
 so 5 in. by $8\frac{1}{4}$ in.

R. P. BONINGTON, 1829.

- 26 141 BOULOGNE
 77 5 in. by 7 in.

R. P. BONINGTON.

- 40 142 THE DEATH OF FRANCIS I.
 ag $5\frac{1}{4}$ in. by $6\frac{3}{4}$ in.

R. P. BONINGTON.

- 143 A COAST SCENE, with a jetty

 $3\frac{1}{4}$ in. by $4\frac{1}{2}$ in.

28 a

G. P. BOYCE.

- 144 THE SAXON CHURCH, BRADFORD-ON-AVON, WILTSHIRE

26 do $15\frac{1}{2}$ in. by 22 in.*Exhibited at the Royal Water Colour Society, 1878*

SIR F. W. BURTON, R.H.A., 1858.

- 145 AN APPLE-GIRL

24 do $18\frac{1}{2}$ in. by $11\frac{1}{4}$ in.

a

G. CATTERMOLÉ.

- 146 SACKING THE MONASTERY

54 do $19\frac{1}{4}$ in. by $27\frac{1}{4}$ in.

G. CATTERMOLÉ.

- 147 THE DARNLEY CONSPIRATORS

70 do 8 in. by $18\frac{1}{2}$ in.

G. CATTERMOLÉ, 1850.

- 148 THE FAREWELL

14 do $11\frac{1}{2}$ in. by $15\frac{1}{2}$ in.*Thompson*

G. CATTERMOLÉ.

- 149 THE RETREAT OF MONTROSE : The Battle of the Bridge

22 do $10\frac{1}{4}$ in. by $13\frac{1}{4}$ in.*De Cress*

E. W. COOKE, R.A.

- // 150 ROME, from the garden of the convent Giovanni e Paolo on
the Aventine Hill
 $9\frac{1}{2}$ in. by $6\frac{3}{4}$ in.

T. S. COOPER, R.A., 1868.

- 110 151 COWS ON THE BANK OF A STREAM: EVENING
ag $19\frac{1}{2}$ in. by $27\frac{1}{2}$ in.

D. COX.

- 900 152 LANCASTER; PEACE AND WAR
ag $19\frac{1}{4}$ in. by $29\frac{1}{2}$ in.
Exhibited at the Royal Water Colour Society, 1842
Exhibited at Burlington House, 1873
Exhibited at the David Cox Exhibition, Liverpool,
1875
Exhibited at the Art Treasures Exhibition, Manchester,
1878
From the Collection of W. Leech, Esq., 1887 *8/06*
See Illustration

D. COX, 1846.

- 260 153 CROSSING THE STREAM
20 $10\frac{1}{2}$ in. by 14 in.

D. COX, 1830.

- 105 154 PLOUGHING
20 11 in. by $16\frac{3}{4}$ in.

D. COX, 1836.

- 210 155 LANCASTER SANDS: Early morning
10 in. by 14 in.

10 k



D. COX, 1828.

156 CARTING HAY: Wimbledon Common

8 $\frac{1}{4}$ in. by 13 $\frac{1}{2}$ in.175
see

D. COX.

157 THE FIGHT: A landscape with two bulls fighting

10 $\frac{3}{4}$ in. by 14 $\frac{1}{2}$ in.50
ay

D. COX.

158 A WOODY ROAD, by a stream, with peasants driving sheep

8 $\frac{1}{2}$ in. by 12 in.60
w

D. COX.

159 QUAI DES ORFÈVRES, PARIS

8 in. by 10 $\frac{3}{4}$ in.65-20
see

D. COX, 1832.

160 MAKING HAY

7 in. by 10 in.

40
80
see

D. COX.

161 WAITING FOR THE FERRY

7 $\frac{1}{2}$ in. by 11 $\frac{1}{4}$ in.

160

Exhibited at the David Cox Exhibition, Birmingham,
1890

ay

D. COX.

162 BOLTON ABBEY

7 in. by 11 in.

26

D. COX, 1838.

163 CARTING HAY

6 $\frac{1}{4}$ in. by 9 $\frac{1}{2}$ in.

210

ay

(25)

C

D. COX.

164 ON THE THAMES

100
Perman
 9 $\frac{1}{4}$ in. by 13 $\frac{1}{2}$ in.

D. COX, 1829.

165 THE OLD GATE AT CALAIS

20
 10 $\frac{1}{4}$ in. by 7 $\frac{1}{2}$ in.

D. COX.

166 GREENWICH HOSPITAL

21
 9 in. by 6 $\frac{3}{4}$ in.

C. DAVIDSON.

167 EARLY SPRING: A landscape, with peasants by F. W.

21
 TOPHAM
 20 in. by 30 $\frac{1}{2}$ in.

F. DICKSEE, R.A., 1875.

168 BERTRAM AND HELENA

45
Tooth
 8 $\frac{1}{4}$ in. by 5 $\frac{1}{2}$ in.

F. DICKSEE, R.A., 1871.

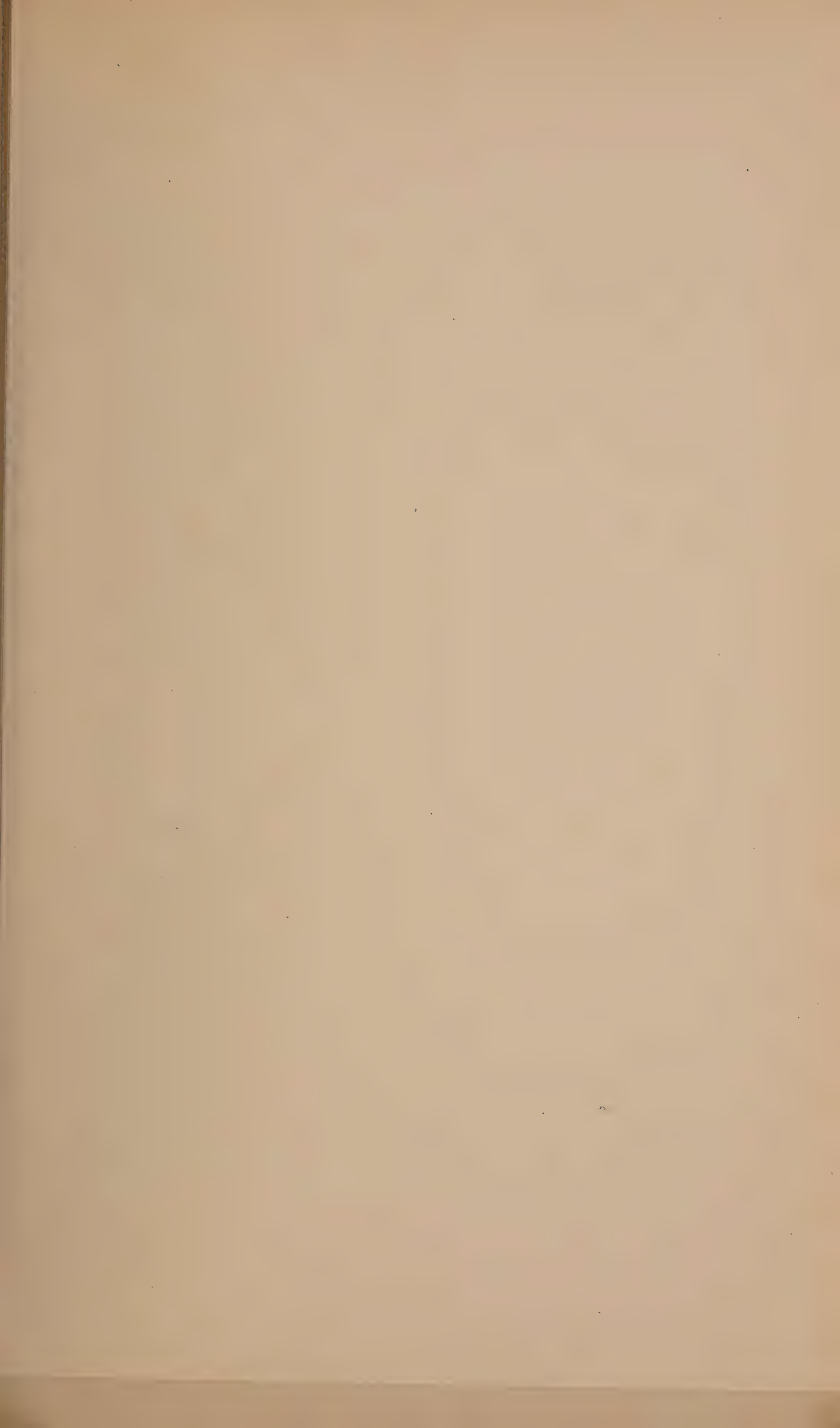
169. A CONSPIRATOR

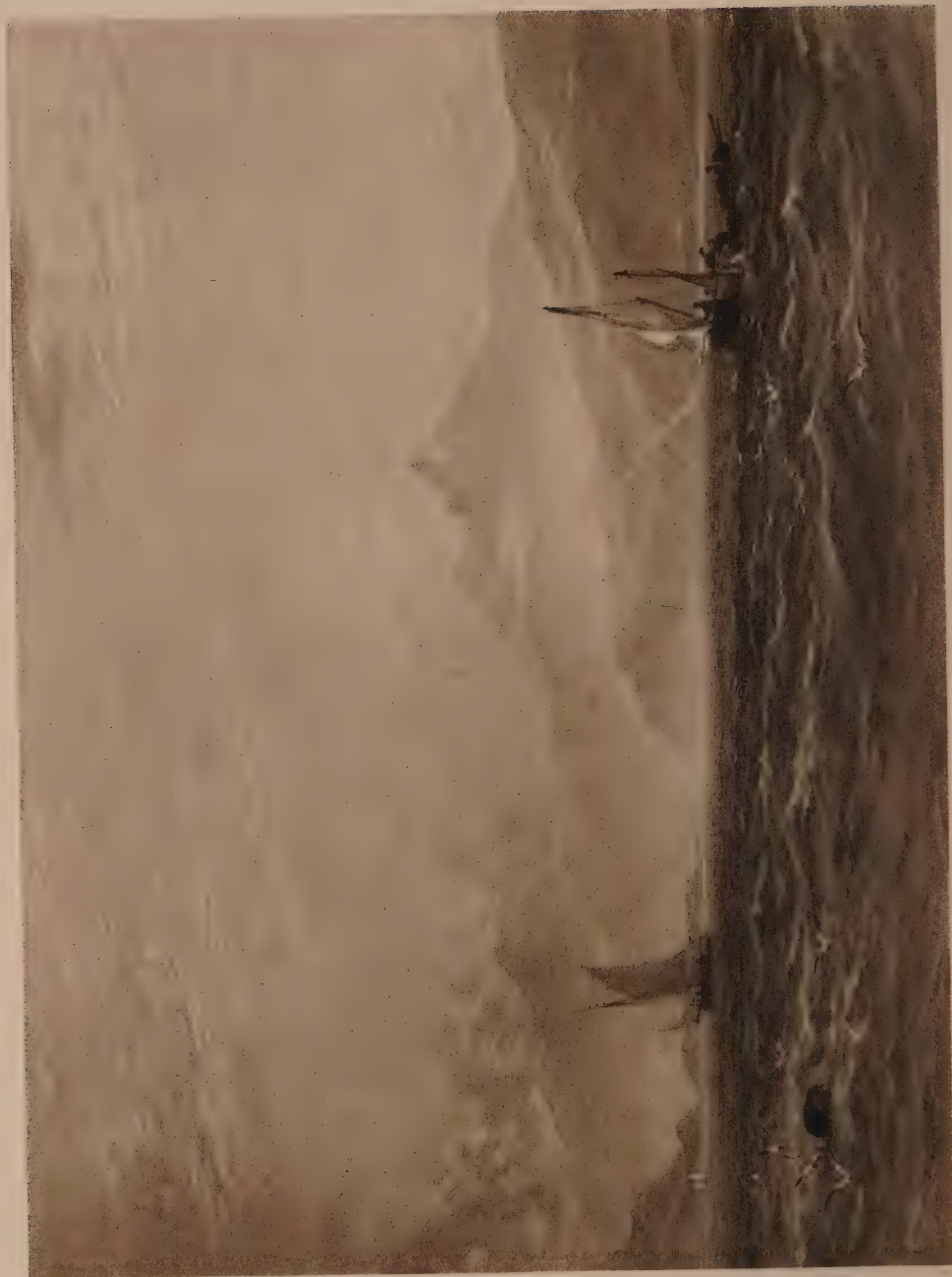
5
 9 in. by 6 $\frac{1}{4}$ in.

E. DUNCAN, 1880.

170 THE NORTH BERWICK LIFE-BOAT GOING OUT
 TO A VESSEL IN DISTRESS

320
ag
 21 in. by 39 in.
From the Artist's Sale, 1883 360/p





171 SUNSET

E. DUNCAN, 1878.

90

Barret

"I saw from the beach, when the morning was shining,
A Bark o'er the waters move gloriously on;
I came when the Sun o'er that beach was declining,
The Bark was still there, but the waters were gone."—*F. Moore*
30 in. by 26 in.

E. DUNCAN, 1878.

172 AN APPROACHING GALE: VESSELS RUNNING FOR AN ANCHORAGE

120

ag

30 in. by 26½ in.

E. DUNCAN, 1867.

173 A COAST SCENE AFTER A STORM

38-

Cox

10½ in. by 16 in.

E. DUNCAN, 1859.

174 THE LAST MAN FROM THE WRECK

28 ag

10½ in. by 9 in.

C. FIELDING, 1847.

175 BEN MORE, ISLE OF MULL

590

20

11¾ in. by 16 in.

See Illustration

C. FIELDING, 1847.

176 VIEW OF THE UPPER PART OF LOCH ETIVE,
with Ben Slarive and the mountains above Glencoe,
Argyllshire

200

Lake.

24¾ in. by 36 in.

Exhibited at the Royal Water Colour Society, 1847

C. FIELDING.

- 310_{ag} 177 VIEW OF BEN VENUE FROM THE TROSSACHS
8 in. by 12 in.

C. FIELDING, 1843.

- 160_{so} 178 A HIGHLAND LOCH SCENE, with cattle in the foreground
 $7\frac{3}{4}$ in. by $11\frac{1}{4}$ in.

C. FIELDING, 1856.

- 260_{so} 179 BURLINGTON PIER, with shipping in a breeze
11 in. by $15\frac{3}{4}$ in.

C. FIELDING.

- 80_{Clark} 180 A HIGHLAND LOCH SCENE, with a peasant on a road
7 in. by $9\frac{3}{4}$ in.

C. FIELDING, 1854.

- 60_{Hussins} 181 VIEW OF BEN VENUE FROM THE TROSSACHS, WEST HIGH-
LANDS
 $6\frac{3}{4}$ in. by 10 in.
Exhibited at the Royal Water Colour Society, 1854

BIRKET FOSTER.

- 440 182 THE TIMBER WAGGON
30 in. by 26 in.

Burratt

BIRKET FOSTER.

- 200_{ay} 183 THE FRUITERER'S SHOP
16 in. by 23 in.

BIRKET FOSTER.

184 ROUEN CATHEDRAL

100 9 in. by 7 in.

Wagner

BIRKET FOSTER.

185 THE LETTER

85 *ag* 9 in. by 7 in.

BIRKET FOSTER.

186 COLOGNE

70 $3\frac{3}{4}$ in. by $5\frac{1}{2}$ in.

BIRKET FOSTER.

187 A FRUIT-STALL AT MARLAIS

65 $3\frac{3}{4}$ in. by $5\frac{1}{2}$ in.

BIRKET FOSTER.

188 ELTVILLE ON THE RHINE

58 *von* $5\frac{1}{2}$ in. by $3\frac{3}{4}$ in.

BIRKET FOSTER.

189 ST. MORITZ

52 *ag* $5\frac{1}{2}$ in. by $3\frac{3}{4}$ in.

BIRKET FOSTER.

190 FEEDING THE GESE

150 $5\frac{1}{4}$ in. by 8 in.*Robt*

BIRKET FOSTER.

191 SORRENTO

55 *ag* $5\frac{1}{2}$ in. by $3\frac{3}{4}$ in.

BIRKET FOSTER.

- 58 vok 192 THE ARCHES, BELLAGGIO
5½ in. by 3¾ in.

A. GOODWIN.

- 36 leg 193 ST. MARK'S, VENICE
10 in. by 14½ in.

A. C. GOW, R.A., 1890.

- 280 leg 194 AFTER WATERLOO: "SAUVE QUI PEUT!"
15½ in. by 21¼ in.

A. C. GOW, R.A., 1871.

- 190 947 195 A SUSPICIOUS GUEST
13½ in. by 18 in.
Exhibited at the Royal Institute, 1871
From the Collection of R. A. Cosier, Esq., 1887 2608
See F. Mappin 1906, 1906

A. C. GOW, R.A., 1876.

- 170 lamp 196 A JACOBITE MEETING
17½ in. by 30 in.

A. C. GOW, R.A., 1872.

- 125 vok 197 THE SIEGE DESCRIBED BY AN EYE-WITNESS
7¾ in. by 10½ in.

A. C. GOW, R.A., 1884.

- 65-99 198 A MESSAGE TO THE CAÏD
21½ in. by 31 in.

A. C. GOW, R.A., 1886.

199 CROMWELL AT DUNBAR

155 ag

11 $\frac{1}{4}$ in. by 16 $\frac{3}{4}$ in.

A. C. GOW, R.A., 1874.

200 SETTLING A DISPUTE

42 ag

7 $\frac{3}{4}$ in. by 10 $\frac{1}{4}$ in.

A. C. GOW, R.A., 1870.

201 OFF GUARD

105 and

12 $\frac{1}{2}$ in. by 8 $\frac{3}{4}$ in.

CARL HAAG.

202 THE REHEARSAL, CAIRO

28

13 $\frac{3}{4}$ in. by 19 in.

CARL HAAG, 1880.

203 SIT-EL-HOSN

26

11 in. by 8 in.

From the Collection of C. B. Courtney, Esq., 1889

CARL HAAG, 1880.

204 AGA ABD ALLAH

18

10 $\frac{3}{4}$ in. by 7 $\frac{1}{2}$ in.*From the Collection of C. B. Courtney, Esq., 1889*

HARRY HINE.

205 ACROSS BRAYFORD HEAD, LINCOLN

80 ag

14 $\frac{3}{4}$ in. by 11 $\frac{1}{2}$ in.

H. G. HINE, 1870.

206 CHANCTONBURY HILLS

45 ag

8 $\frac{3}{4}$ in. by 14 $\frac{1}{4}$ in.

J. HOLLAND.

- 585- 207 A VIEW ON THE GRAND CANAL, VENICE
 C. D. Gondolas in the foreground, and the Rialto in the distance
 $12\frac{1}{2}$ in. by $19\frac{1}{2}$ in.
From the Collection of Birket Foster, Esq., 1894 300f

J. HOLLAND.

- 400 ag 208 ON THE GIUDECCA, VENICE
 $12\frac{1}{4}$ in. by $20\frac{3}{4}$ in.

J. HOLLAND.

- 130 do 209 SANTA MARIA DELLA SALUTE, VENICE
 $8\frac{1}{4}$ in. by $11\frac{3}{4}$ in.

J. HOLLAND.

- 150 do 210 THE RIALTO, VENICE
 $12\frac{3}{4}$ in. by 21 in
From the Collection of Birket Foster, Esq., 1894
Exhibited at the Guildhall, 1896

J. HOLLAND.

- 40 do 211 THE PIAZZETTA, VENICE: Moonlight
 $12\frac{1}{2}$ in. by $9\frac{1}{2}$ in.

J. HOLLAND, 1839.

- 48 do 212 THE SHRINE OF ST. SEBASTIAN, VENICE
 14 in. by $10\frac{1}{2}$ in.

J. HOLLAND, 1865.

- 11 213 FLOWERS IN A DISH
 9 in. by $11\frac{1}{2}$ in.

Brown & Phillips

W. HUNT, 1827.

214 GOING TO SCHOOL

90 *a. Smith* 21 in. by 14½ in.
1892, 275/10

W. HUNT.

215 THE FLOWER-GIRL

60 *Pennai* 13½ in. by 14 in.

W. HUNT.

216 UP IN THE CLOUDS

14½ in. by 10 in.

W. HUNT.

217 DOWN IN THE DUMPS

14½ in. by 10 in.

W. HUNT.

218 MAKING IT HOT

60 *Hahn* 14¾ in. by 10¾ in.

W. HUNT.

219 DEVOTION: A boy in the attitude of prayer holding a rosary

42 *Cox* 11 in. by 8 in.

W. HUNT.

220 GOING TO THE SPRING

30 *94* 12¾ in. by 8½ in.
1869, £9/

W. HUNT.

221 DEVOTION: A girl in blue jacket and red skirt holding a rosary

12 *amr* 11½ in. by 8 in.

W. HUNT.

- 18 222 SUNDAY
13½ in. by 7¾ in.

W. HUNT.

- 52 223 PLUMS
ag 8 in. by 11 in.

W. HUNT.

- 40 224 GRAPES, POMEGRANATE AND CHESTNUTS
so 8¾ in. by 11¾ in.

W. HUNT.

- 68 225 HEDGE-SPARROW'S NEST AND WILD ROSES
so 7½ in. by 10¾ in.

W. HUNT.

- 17 226 THE INTERIOR OF A KITCHEN
10½ in. by 15 in.

W. HUNT.

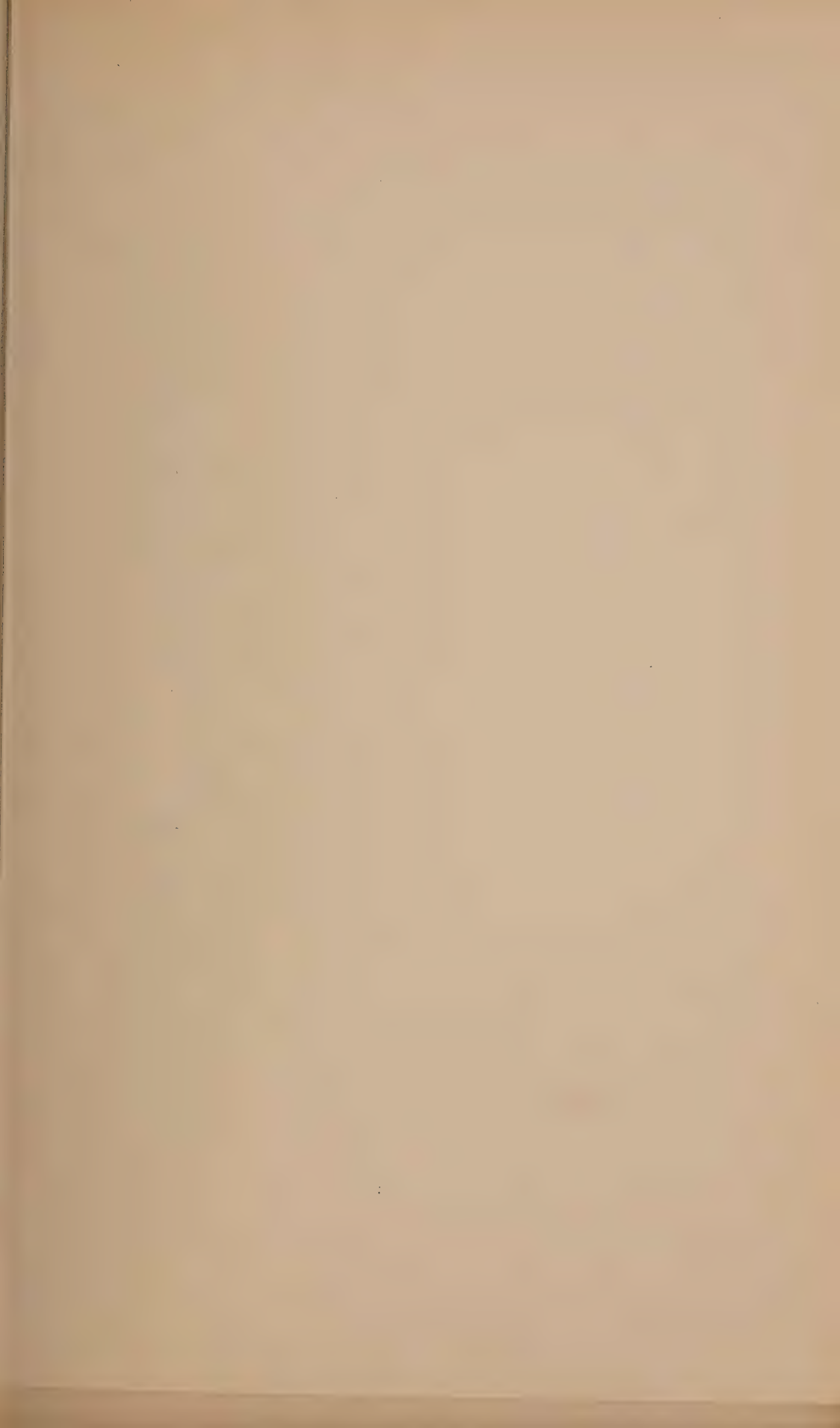
- 38 227 GRAPES, PEACH, AND CURRANTS
ag 7½ in. by 11 in.

W. HUNT.

- 16 228 IN CHURCH
7 in. circle

W. L. LEITCH, 1864.

- 44 229 DEE SIDE ABOVE BALMORAL, ABERDEENSHIRE: A showery
Wallis day
23 in. by 34½ in.
Exhibited at the Paris Universal Exhibition, 1867





J. F. LEWIS, R.A., 1873.

- 230 A LADY RECEIVING VISITORS IN THE MANDARAH OF A HOUSE IN CAIRO

600
ag 29½ in. by 41 in.

Exhibited at the Art Treasures Exhibition, Manchester, 1878

Exhibited at the Royal Jubilee Exhibition, Manchester, 1887

CLARA MONTALBA, 1891.

- 28 231 PALAZZO REGGONICO, VENICE: Regatta day

11½ in. by 12¾ in.

J. W. NORTH, A.R.A., 1882.

- 232 MARSH LAND

70 ag 11 in. by 17½ in.

SAM. PALMER.

- 233 SHEEP SHEARING

28 7½ in. by 16½ in.

G. J. PINWELL, 1871.

- 234 AWAY FROM TOWN

290 35 in. by 25½ in.

827 *Exhibited at the Royal Water Colour Society, 1871*

See Illustration

S. PROUT.

- 235 THE DOGE'S PALACE, VENICE, with numerous boats and figures in the foreground

50 28½ in. by 44 in.

Hahn

S. PROUT.

- 65-947 236 A VIEW IN PRAGUE, with market women
16 in. by $10\frac{3}{4}$ in.

S. PROUT, 1815.

- 15- 237 THE ENTRANCE TO A CATHEDRAL, with figures
 $19\frac{1}{2}$ in. by $14\frac{1}{2}$ in.

T. M. RICHARDSON.

- 295- 238 ISCHIA
24 $\frac{1}{2}$ in. by $39\frac{1}{2}$ in.
ag Exhibited at the Royal Water Colour Society, 1872

BRITON RIVIERE, R.A.

- 130 239 MUCH ADO ABOUT NOTHING
10 $\frac{1}{4}$ in. by $14\frac{3}{4}$ in.

H. P. RIVIERE.

- 20 240 THE TEMPLE OF VESTA, ROME
16 in. by $28\frac{1}{2}$ in.

C. ROBERTSON.

- 35- 241 THE SALE OF THE BEAUTIFUL PERSIAN
leg 14 in. by $20\frac{1}{2}$ in.

C. ROBERTSON.

- 28 242 COMMERCIAL ACTIVITY, CAIRO
ag 14 in. by 10 in.

C. ROBERTSON.

- 16 243 THE BAZAAR, CAIRO
14 in. by 10 in.

G. F. ROBSON.

244 DURHAM

80 ag

 $12\frac{3}{4}$ in. by $19\frac{1}{4}$ in.*Exhibited at the Guildhall, 1896*

G. F. ROBSON.

245 LOCH MAREE

45 do

 $12\frac{1}{2}$ in. by $19\frac{1}{2}$ in.

G. F. ROBSON.

246 A MOUNTAINOUS LAKE SCENE: Evening

45 do

12 in. by $18\frac{1}{2}$ in.

SIR L. ALMA-TADEMA, R.A.

247 THE OLD OLD STORY

370 do

 $8\frac{1}{2}$ in. by 18 in.

SIR L. ALMA-TADEMA, R.A.

248 THE GARLAND-SELLER

235 do

 $7\frac{1}{4}$ in. by $15\frac{3}{4}$ in.

F. TAYLER.

249 STAG-HUNTING; A SCENE FROM "WAVERLEY"

20 do

 $11\frac{3}{4}$ in. by $15\frac{1}{2}$ in.

F. TAYLER, 1880.

250 GOING HUNTING

17

 $9\frac{1}{4}$ in. by 13 in.

R. THORNE-WAITE, 1883.

251 COWDRAY CASTLE, SUSSEX

160 ag

26 in. by 40 in.

R. THORNE-WAITE.

70 ag 252 THE TOP OF THE CLIFF
10 in. by 14 in.

R. THORNE-WAITE.

70 so 253 GLEANERS, STEYNING, SUSSEX
6½ in. by 22 in.

R. THORNE-WAITE.

30 254 BISHOPSTONE DOWN, NEWHAVEN, SUSSEX
5½ in. by 9½ in.

R. THORNE-WAITE.

38 ag 255 MIDHURST, SUSSEX
5½ in. by 9½ in.

R. THORNE-WAITE.

36 Clark 256 ALDBOROUGH, SUFFOLK
4 in. by 11¾ in.

J. M. W. TURNER, R.A.

4200 (1000) 257 HEIDELBERG, WITH RAINBOW

In the right foreground, on the bank of the Neckar, a group of students and peasant-girls. Beyond them is the bridge, in full sunlight, leading to the town and castle on the further bank

Signed

13½ in. by 20½ in.

From the Collection of J. Gillott, Esq., 1872 265 of (P. 1000)

Engraved by J. A. Prior, 1846

See Illustration





J. M. W. TURNER, R.A.

258 HASTINGS

500

1600

29

Boats, with fishermen in a rough sea, engaged in deep-sea fishing; the town in a hollow between the east and west cliffs; the castle on the right, and Downs in the distance

Signed, and dated 1818

$15\frac{3}{4}$ in. by $23\frac{1}{4}$ in.

Exhibited at the Art Treasures Exhibition, Manchester 1857

From the Collection of C. S. Bale, Esq., 1881 1050 p

Exhibited at Burlington House, 1891

Engraved by R. Wallis, 1852

Engraved by R. Miller for "Turner Gallery"

See Illustration

*Sold to W B Cooke to be engraved in
"Fuller's work"*

J. M. W. TURNER, R.A.

"Snowdrift in alpine Alps"

520

ag

259 200 MESSIEURS LES VOYAGEURS ON THEIR RETURN FROM ITALY (PAR LA DILIGENCE) IN A SNOWDRIFT UPON MOUNT TARRAR, 22ND OF JANUARY, 1829

? Mont-Cenis

A group of passengers round a fire in the foreground; behind are numerous figures endeavouring to extricate the diligence from the snowdrift; horses and yoked oxen on the left; moonlight and stars

Suggested by an incident on Mont Cenis on Turner's return from Rome

21½ in. by 29½ in.

Exhibited at the Royal Academy, 1829

See Illustration







J. M. W. TURNER, R.A.

260 ORFORDNESS

(200)

A view across the river; fishermen in the right foreground drawing a net: vessels lying in the river; town and castle beyond

11 in. by 16 in.

From the Collection of J. Knowles Esq., 1877 378

Exhibited at Burlington House, 1886

Engraved by R. Brandard, 1827 for, "England and Wales"

See Illustration

J. M. W. TURNER, R.A.

261 SALTASH

(200)

Calm harbour, with boats on the left crowded with soldiers and other figures; men-of-war on the right; the town in sunlight beyond

Signed, and dated 1825

10 $\frac{3}{4}$ in. by 16 in.

From the Collection of J. Knowles Esq., 1865 210

From the Collection of F. R. Leyland, Esq., 1872 450

Engraved by W. R. Smith, 1821, for "England and Wales"

J. M. W. TURNER, R.A.

262 RYE, SUSSEX

circa 1820

(100)

The sea breaking on a causeway; numerous figures collecting fragments from a wreck; the town in the distance; stormy sky

5 $\frac{3}{4}$ in. by 9 in.

From the Collection of C. S. Bale, Esq., 1881 340

Exhibited at Burlington House, 1886

Engraved by E. Goodall, 1824, in "The Southern Coast"

! & at Rye of Charles Bick 1834

J. M. W. TURNER, R.A.

- 680 263 TORBAY, FROM BRIXHAM 1875-8
 (400) A view looking down into the harbour; women drying clothes in the foreground

Robson

6 $\frac{1}{4}$ in. by 9 $\frac{1}{4}$ in.

From the Collection of Sir. W. W. Knighton, 1885 190p
 Exhibited at Burlington House, 1886

Engraved by W. B. Cooke, 1821, in "The Southern Coast"

J. VARLEY, 1842.

- 21 264 A RIVER SCENE, with an old castle and bridge; figures on a road, and a bay in the distance
 A. S. 18 $\frac{1}{4}$ in. by 36 in.

J. VARLEY, 1820.

- 26 265 CONWAY CASTLE
 amor 8 $\frac{1}{4}$ in. by 10 $\frac{1}{4}$ in.

J, VARLEY.

- 11 266 NEAR IAN-Y-BYLCH, NORTH WALES
 Huguen 10 in. by 14 $\frac{1}{2}$ in.

F. WALKER, A.R.A.

- 2700 267 MARLOW FERRY
 (500) 11 $\frac{3}{4}$ in. by 18 in.
 ag Exhibited at the Paris Universal Exhibition, 1878
 Exhibited at Burlington House, 1891
 From the Collection of F. Lehmann, Esq., 1892 1120p
 Etched by R. W. Macbeth, R.A.
 See Illustration



F. WALKER, A.R.A.

268 THE STREET, COOKHAM

- 1600 9 $\frac{3}{4}$ in. by 13 $\frac{3}{4}$ in.
Exhibited at the Royal Water Colour Society, 1866
 Harris *From the Collection of W. Leaf, Esq., 1875 450p*
From the Collection of S. Addington, Esq., 1886 860p
Etched by Birket Foster

F. WALKER, A.R.A.

269 THE FISHMONGER'S SHOP 1873

- 1600 14 in. by 22 $\frac{1}{2}$ in.
Exhibited at the Paris Universal Exhibition, 1878
 ag *From the Collection of F. Lehmann, Esq., 1892 600p*
Exhibited at Burlington House, 1901
Etched by R. W. Macbeth, R.A.
There is a small replica of this picture

F. WALKER, A.R.A.

270 OUT OF THE RAIN

- 60066 4 $\frac{1}{2}$ in. by 6 in.

F. WILLIAMSON.

271 WITLEY, SURREY, with sheep; and BEN A'AN, ABERDEEN-

- 64 SHIRE, with cattle—a pair 2
 Clark 5 in. by 8 $\frac{1}{2}$ in.

F. WILLIAMSON.

272 HOPE'S NOSE, with sheep; and BEN VENUE, with cattle—

- 66 a pair 2
 arden 5 $\frac{1}{2}$ in. by 4 in.

PENRY WILLIAMS.

273 TWO GIRLS AT A SHRINE, ROME

- 7 5 $\frac{3}{4}$ in. by 4 $\frac{1}{2}$ in.
From the Collection of W. L. Leitch, Esq., 1884

P. DE WINT.

274 A VIEW ON THE RIVER DART, DEVONSHIRE

640
ag

(300)

A water-mill on the right, and an angler and cattle in the middle distance

22 in. by $35\frac{1}{2}$ in.*Exhibited at the Guildhall, 1896**See Illustration*

P. DE WINT.

275 CONNINGSBURY CASTLE

420 ag

A shepherd driving a flock of sheep in the foreground

 $21\frac{1}{4}$ in. by $32\frac{1}{2}$ in.

P. DE WINT.

276 GREENWICH PARK, looking towards London

85

arden

 $8\frac{1}{4}$ in. by $15\frac{1}{2}$ in.

P. DE WINT.

277 A WOODY STREAM, with an old bridge and figures

340 ag

 $13\frac{1}{2}$ in. by $18\frac{1}{2}$ in.

P. DE WINT.

278 A VIEW NEAR A VILLAGE, with a waggon, figures and sheep

100

arden

 $11\frac{1}{2}$ in. by 18 in.£ 35,013-4-0.*End of Second Day's Sale*





Third Day's Sale.

On MONDAY, JUNE 29, 1908

AT ONE O'CLOCK PRECISELY.

ENGLISH SCHOOL.

WATER COLOUR DRAWINGS.

H. ALLINGHAM.

279 IN THE GARDEN

$6\frac{1}{4}$ in. by $5\frac{1}{2}$ in.

34 vote

H. ALLINGHAM.

280 ON THE BEACH AT DOVER

$4\frac{1}{2}$ in. by $5\frac{1}{4}$ in.

17

H. COLEMAN ANGELL.

281 DEAD BIRDS

$4\frac{1}{2}$ in. by $7\frac{3}{4}$ in.

12

GUIDO BACH, 1877.

282 ALMS DAY AT THE ARA COELI, ROME

$31\frac{1}{2}$ in. by $21\frac{3}{4}$ in.

22

GUIDO BACH, 1886.

- 283 THE FLOWER-GIRL
28 wa 17½ in. by 12 in.

GUIDO BACH, 1873.

- 284 A ROMAN SHEPHERD-BOY
10 of 9 in. by 6¾ in.

GUIDO BACH, 1881.

- 285 THE PET OF THE FAMILY
10 of 8½ in. by 13 in.

ROSE BARTON, 1895.

- 286 WESTMINSTER
22 13½ in. by 10 in.

W. BENNETT, 1860.

- 287 OFF HASTINGS
11 10 in. by 16½ in.

G. H. BOUGHTON, R.A.

- 288 SNOW IN SPRING
13 9¾ in. by 6¾ in.

J. BURR.

- 289 CHRISTMAS EVE
15 10¼ in. by 14¾ in.

G. CATTERMOLLE.

- 290 VESPERS
11 6 in. by 10 in.

W. COLLINGWOOD, 1878.

- 17 291 MONT BLANC FROM THE COL DE BALME
13½ in. by 19¾ in.

E. WAKE COOK, 1889.

- 292 CAPRI
22 7 in. by 11½ in.

E. WAKE COOK, 1889.

- 293 BAVENO, LAGO MAGGIORE
36 7 in. by 11¾ in.
see

E. WAKE COOK, 1889.

- 294 BETWEEN STRESA AND BAVENO, LAGO MAGGIORE
40 7 in. by 11¾ in.
so

E. WAKE COOK, 1889.

- 11 295 THE REMAINS OF A POMPEIAN FRESCO
11¾ in. by 7 in.

E. WAKE COOK, 1889.

- 13 296 THE INTERIOR OF ST. MARK'S, VENICE
11¾ in. by 7 in.

E. WAKE COOK, 1889.

- 36 297 SAN REMO; and THE GATEWAY OF THE DOGE'S PALACE,
29 VENICE—a pair 2
8½ in. by 5 in.

E. WAKE COOK, 1886.

- 28 298 THE RIVER URE, YORKSHIRE—a pair 2
8½ in. by 4½ in.

E. WAKE COOK, 1889.

- 1809 299 MORNING; and EVENING—a pair 2
 $8\frac{3}{4}$ in. by 5 in.

R. DOWLING, 1883.

- // 300 WHAT CAN I DO WITH IT?
 $20\frac{1}{2}$ in. by $16\frac{1}{2}$ in.

TOWNELEY GREEN, 1876.

- 7 301 AN INTERESTING NOVEL
 $6\frac{1}{4}$ in. by $8\frac{1}{2}$ in.

J. HARDY, JUN., 1872.

- 2/ 302 A GILLIE AND DOGS
 $4\frac{3}{4}$ in. by $6\frac{3}{4}$ in.

SIR E. LANDSEER, R.A.

- /3 303 IN THE CATHEDRAL, LIÈGE
 10 in. by $6\frac{1}{2}$ in.

J. LAWSON.

- // 304 YOUNG ANGLERS
 $4\frac{1}{2}$ in. by $6\frac{3}{4}$ in.

W. L. LEITCH.

- // 305 VIEWS NEAR HELENSBURGH—a pair 2
 $4\frac{3}{4}$ in. by $6\frac{1}{2}$ in.

W. L. LEITCH.

- // 306 GLEN ACHRAY
 $8\frac{1}{2}$ in. by $12\frac{1}{2}$ in.

W. L. LEITCH, 1858.

307 LLYN DINAS

7

 $4\frac{1}{2}$ in. by $2\frac{1}{4}$ in.

W. L. LEITCH.

308 BALMORAL

15-

 $5\frac{1}{4}$ in. by $9\frac{1}{2}$ in.

C. J. LEWIS, 1866.

309 THE FERRY

10/10

 $8\frac{1}{4}$ in. by $17\frac{1}{2}$ in.

F. MACKENZIE.

13

310 THE COMBINATION ROOM, CHRIST CHURCH, OXFORD

36-ay

8 in. by $10\frac{1}{4}$ in.

H. M. MARSHALL, 1889.

36

311 PICCADILLY

10 2

 $6\frac{3}{4}$ in. by 10 in.

H. M. MARSHALL, 1880.

312 NEWCASTLE FROM GATESHEAD

10

5 in. by 8 in.

F. MILLER.

11

313 SUNSET ON THE THAMES

 $10\frac{1}{4}$ in. by $7\frac{3}{4}$ in.

PHILIP NORMAN, 1888.

27

314 No. 10 DOWNING STREET

10 in. by $13\frac{3}{4}$ in.

J. PARKER, 1878.

- 10 315 "The Maid was in the Garden hanging out the Clothes"
13½ in. by 7¾ in.

ALFRED POWELL, 1879.

- 30 316 EWHURST, SURREY
17½ in. by 27½ in.

PYNE.

- 29 317 ROUEN; and ANTWERP—a pair
6 in. by 3¾ in.

E. RADFORD.

- 11 318 FLORA
11 in. by 8 in.

S. READ, 1880.

- 16 319 A STREET IN BLOIS
9¼ in. by 6½ in.

R. REDGRAVE, R.A., 1877.

- 13 320 FRIDAY STREET, WOTTON
10¼ in. by 20 in.

T. M. RICHARDSON, 1884.

- 31 321 ON LAGO MAGGIORE
6 in. by 8¾ in.

T. M. RICHARDSON, 1884.

- 30 322 HILLS NEAR LOCH CLARE FROM KINLOCHWE, ROSS-SHIRE
6 in. by 8¾ in.

T. M. RICHARDSON, 1884.

34 323 DONNE CASTLE, STIRLINGSHIRE

6 in. by $8\frac{3}{4}$ in.

T. M. RICHARDSON, 1884.

36 324 BEN VENUE, LOCH KATRINE, PERTHSHIRE

6 in. by $8\frac{3}{4}$ in.

T. M. RICHARDSON.

32 325 HOLY ISLAND CASTLE, NORTHUMBERLAND

 $6\frac{1}{4}$ in. by $7\frac{3}{4}$ in.

T. M. RICHARDSON.

38 326 WARKWORTH CASTLE, RIVER COQUET, NORTHUMBERLAND

 $6\frac{1}{4}$ in. by $7\frac{3}{4}$ in.

T. M. RICHARDSON, 1884.

34 e 327 BAMBOROUGH CASTLE, NORTHUMBERLAND

 $6\frac{1}{4}$ in. by $7\frac{3}{4}$ in.

T. M. RICHARDSON, 1884.

33 328 NORHAM CASTLE, RIVER TWEED

 $6\frac{1}{4}$ in. by $7\frac{3}{4}$ in.

T. M. RICHARDSON, 1884.

22 329 HERMITAGE CASTLE, LIDDESDALE

 $6\frac{1}{4}$ in. by $7\frac{3}{4}$ in.

T. M. RICHARDSON, 1884.

34 330 ELIBANK TOWER, PEEBLES SHIRE

 $6\frac{1}{4}$ in. by $7\frac{3}{4}$ in.

C. P. SAINTON, 1897.

- // 331 ETERNAL LOVE
15½ in. by 27 in.

E. SAVILL, 1883.

- /0 332 "Deep and still that gliding stream,
Beautiful to thee must seem
As the river of a dream."
16½ in. by 11½ in.

F. TAYLER, 1862

- // 333 MOUNTAIN GOATS
14½ in. by 20¼ in.

F. TAYLER.

- // 334 TROOPERS ON THE MARCH
4¾ in. by 6¾ in.

F. TAYLER.

- /5- 335 GOING TO MARKET
4½ in. by 7 in.

J. VARLEY.

- 336 EXETER
4½ in. by 6½ in.

W. WYLD.

- /8 337 VENICE
8½ in. by 13½ in.





Wm. B. B. B.

CONTINENTAL SCHOOLS.

WATER COLOUR DRAWINGS.

M. C. BEJARANO.

338 AN ITALIAN PEASANT

5- 10 in. by $6\frac{1}{2}$ in.

B. J. BLOMMERS.

339 THE MILKMAID

290 as 18 $\frac{1}{4}$ in. by 14 in.

ROSA BONHEUR, 1887.

340 A PYRENEAN SHEPHERD AND HIS FLOCK

245- 21 $\frac{3}{4}$ in. by 30 in.
walkin See Illustration

HENRIETTE BROWNE.

341 AN EASTERN SCHOOL

75 do 21 $\frac{1}{2}$ in. by 16 $\frac{3}{4}$ in.

V. CHEVILLIARD.

342 IL N'Y A QUE LA FOI QUI SAUVE

30 10 $\frac{3}{4}$ in. by 7 $\frac{1}{2}$ in.

E. FICHEL, 1880.

343 READING THE DESPATCH

52 walkin 10 $\frac{1}{4}$ in. by 14 $\frac{3}{4}$ in.

P. GABRINI.

344 UN INCROYABLE

54 Bark 20 in. by 13 in.

A. JOHANNOT.

- 9 345 THE ARREST
19 in. by $26\frac{1}{4}$ in.

A. LAVEZZARI.

- 33 346 PRAYER IN THE DESERT
 $9\frac{3}{4}$ in. by $14\frac{1}{2}$ in.

J. L. E. MEISSONIER, 1873.

- 570 347 OFF GUARD
ag $13\frac{1}{2}$ in. by $9\frac{1}{2}$ in.
See Illustration

W. VERSCHUUR, 1869.

- 54 348 THE OLD TOWN, MENTONE—a pair 2
87 $7\frac{3}{4}$ in. by $6\frac{1}{4}$ in.

PICTURES.

L. EMILE ADAN.

- 70 349 GRAND-PÈRE BOUDE
9 $27\frac{1}{2}$ in. by 41 in.

G. BAUERNFEIND, 1887.

- 90 350 A STREET IN JERUSALEM: Jews coming from the Wailing
Tooth Place Meeting
 $50\frac{1}{2}$ in. by 35 in.

P. BILLET.

- 40 351 A FISH-GIRL OF ETRETAT
On panel— $21\frac{1}{2}$ in. by $16\frac{1}{2}$ in.





HENRIETTE BOWNE.

552 IN THE HAREM

20

19½ in. by 23 in.

V. CHAVET, 1862.

353 THE CONNOISSEURS

66

On panel—9½ in. by 7¼ in.

ag

From the Collection of C. Kurtz, Esq., 1880

TITO CONTI.

354 HEAD OF A GIRL, with a blue and white robe

30

20 in. by 16 in.

TITO CONTI.

355 HEAD OF A GIRL, with crimson shawl

16

20 in. by 16 in.

J. B. C. COROT.

356 A RIVER SCENE, with a peasant in a boat near a fallen tree, in the foreground; a wood stack under a tree on the left; a village in the distance

3000

(500)

84

17½ in. by 23½ in.

See Illustration

J. B. C. COROT.

357 L'ÉTANG

2600

(1000)

Blakeney Bath

A lake scene, with two peasants in the foreground,
and a village on the opposite side; a clump of trees on
the left

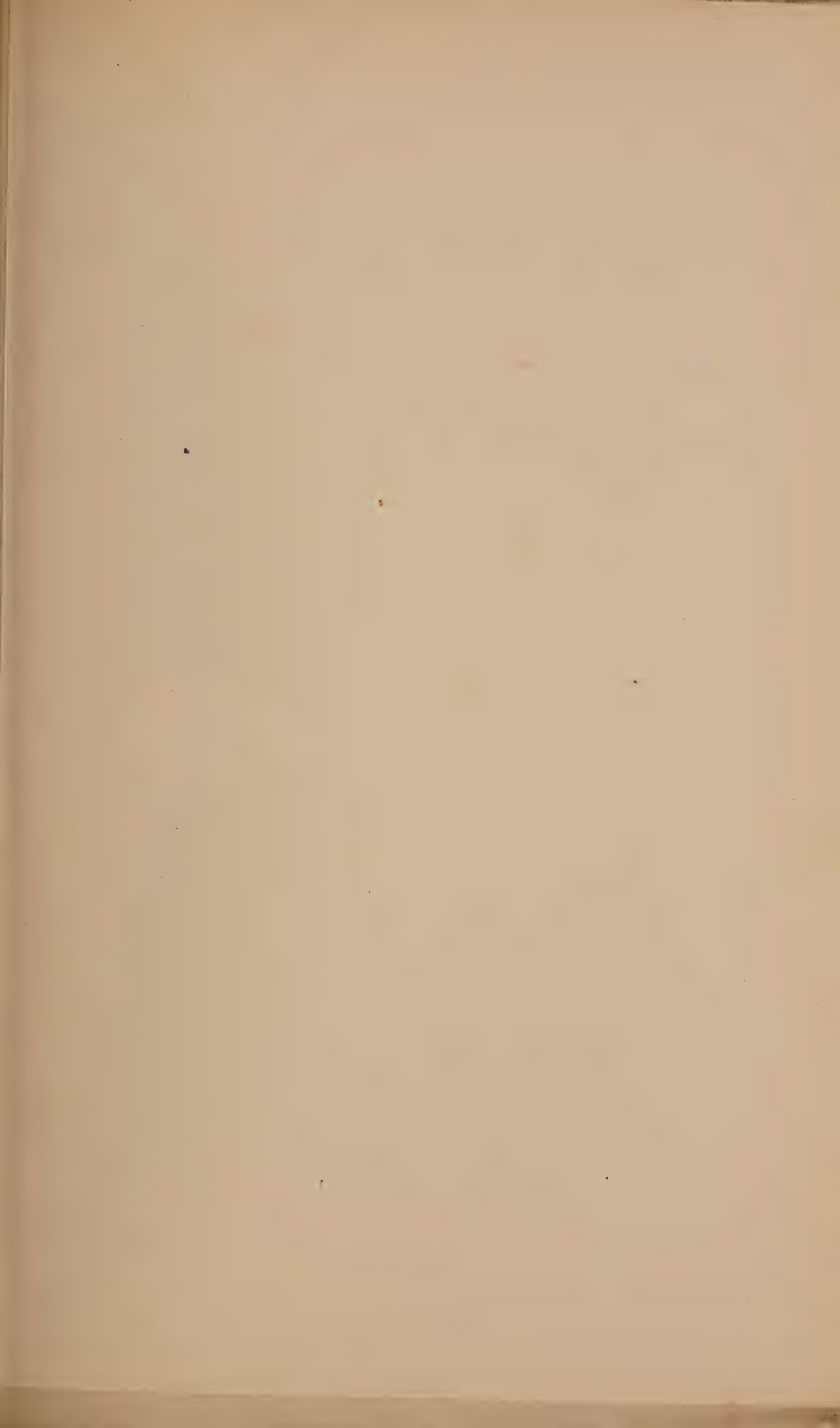
15 in. by 26 in.

See Illustration



357







C. F. DAUBIGNY, 1872.

358 ON THE OISE: Morning

(1000)

Two cows descending the bank; a peasant-woman
seated near some trees on the left

3500

g 27

17 in. by 32 in.

See Illustration

C. F. DAUBIGNY, 1873.

359 ON THE OISE: Evening

2900

(100)

824

Trees on the bank to the right; some ducks in the foreground; cottages in the distance

On panel— $14\frac{3}{4}$ in. by 26 in.*See Illustration*

L. DEUTSCH, 1885.

360 READING THE NEWS OUTSIDE AN ARAB SHOP, CAIRO

120

Toolt

On panel— $23\frac{1}{2}$ in. by 17 in.

L. DEUTSCH, 1893.

361 THE GUARD

140 ay

On panel—25 in. by 18 in.

L. DEUTSCH.

362 ON GUARD

90 Jb

On panel—16 in. by $10\frac{1}{2}$ in.







N. DIAZ.

363 THE BATHERS

295-0 ²⁰⁰ A river scene, with three ladies and a dog on the bank in the foreground; beyond are some ladies preparing to bathe; a clump of trees on the left

Wallis 17½ in. by 25 in.

See Illustration

N. DIAZ.

364 A WOODY LANDSCAPE, with a peasant-woman near a pool in the foreground

65-0 On panel—10 in. by 13½ in.
Bernard Valentin

N. DIAZ, 1869.

365 A FOREST SCENE, with a peasant-woman gathering faggots

130 On panel—13 in. by 11½ in.

T. E. DUVERGER.

366 WAR'S ALARM: THE ROLL CALL

35- On panel—15½ in. by 12 in.

From the Collection of W. Brooks, Esq., 1882

T. E. DUVERGER.

367 THE LOVE TOKEN

5- On panel—9¾ in. by 7 in.

T. E. DUVERGER.

368 CHILDREN AT PLAY

15- On panel—4¼ in. by 3½ in.

E. FICHEL, 1871.

369 C'EST À VOUS: CHECK-MATED

100

*On panel—11½ in. by 8¼ in.**From the Collection of G. Fox, Esq., 1877, for whom it was painted*

ED. FRÈRE,, 1875.

370 LE BÉNÉDICTITÉ

430

The interior of a cottage with a peasant family seated round a table, about to partake of a repast

as

On panel—25½ in. by 32 in.

ED. FRÈRE, 1872.

371 LA BATAILLE

210

*Two groups of school boys engaged in snowballing**On panel—24 in. by 31 in.*

Perrin

ED. FRÈRE, 1872.

372 LA GLISSADE

180

A frozen pond with school boys sliding

Walker

On panel—24 in. by 31½ in.

ED. FRÈRE, 1862.

373 LE DÉJEUNER

270

On panel—15½ in. by 12½ in.

87

From the Collection of A. Levy, Esq., 1876

ED. FRÈRE, 1856.

374 GOING TO MARKET: WINTER

150

20

On panel—16½ in. by 13½ in.

ED. FRÈRE, 1883.

375 THE KNITTING LESSON

230 On panel—16 in. by 12½ in.

Burkhardt

ED. FRÈRE, 1868.

376 THE SEWING LESSON

230 On panel—16 in. by 12½ in.

so

ED. FRÈRE, 1880.

377 THE YOUNG STUDENT

210 On panel—14 in. by 10¼ in.

so

C. VAN HAANEN, 1884.

378 THE FORTUNE-TELLER

38 22 in. by 30 in.

C. VAN HAANEN.

379 A VENETIAN FLOWER-SELLER

38 28½ in. by 21½ in.

A. HARLAMOFF.

380 HAPPY MOMENTS

125- 21 in. by 30 in.

clauhe

A. HARLAMOFF.

381 THE BRIGAND'S DAUGHTER

5-0 23½ in. by 17½ in.

H. HARPIGNIES, 1901.

382 MATINÉE D'AUTOMNE

1600 A woody landscape, with a peasant-woman, seated,
minding three goats: a pool in the background*walis* 25 in. by 31½ in.

K. HEFFNER.

350 ² 383 SOLITUDE

16 in. by 45 in.

K. HEFFNER, 1877.

62 384 A VIEW NEAR LINCOLN: Autumn

10 in. by 26 in.

K. HEFFNER.

25 385 A RIVER SCENE, with a punt: Evening

On panel— $6\frac{1}{4}$ in. by $11\frac{1}{2}$ in.

E. HELON.

7 386 YOUNG ARTISTS

On panel— $4\frac{1}{2}$ in. by $5\frac{1}{2}$ in.

E. HELON.

3 387 A LADY OF THE SIXTEENTH CENTURY

On panel— $5\frac{1}{2}$ in. by $4\frac{1}{4}$ in.

E. HELON.

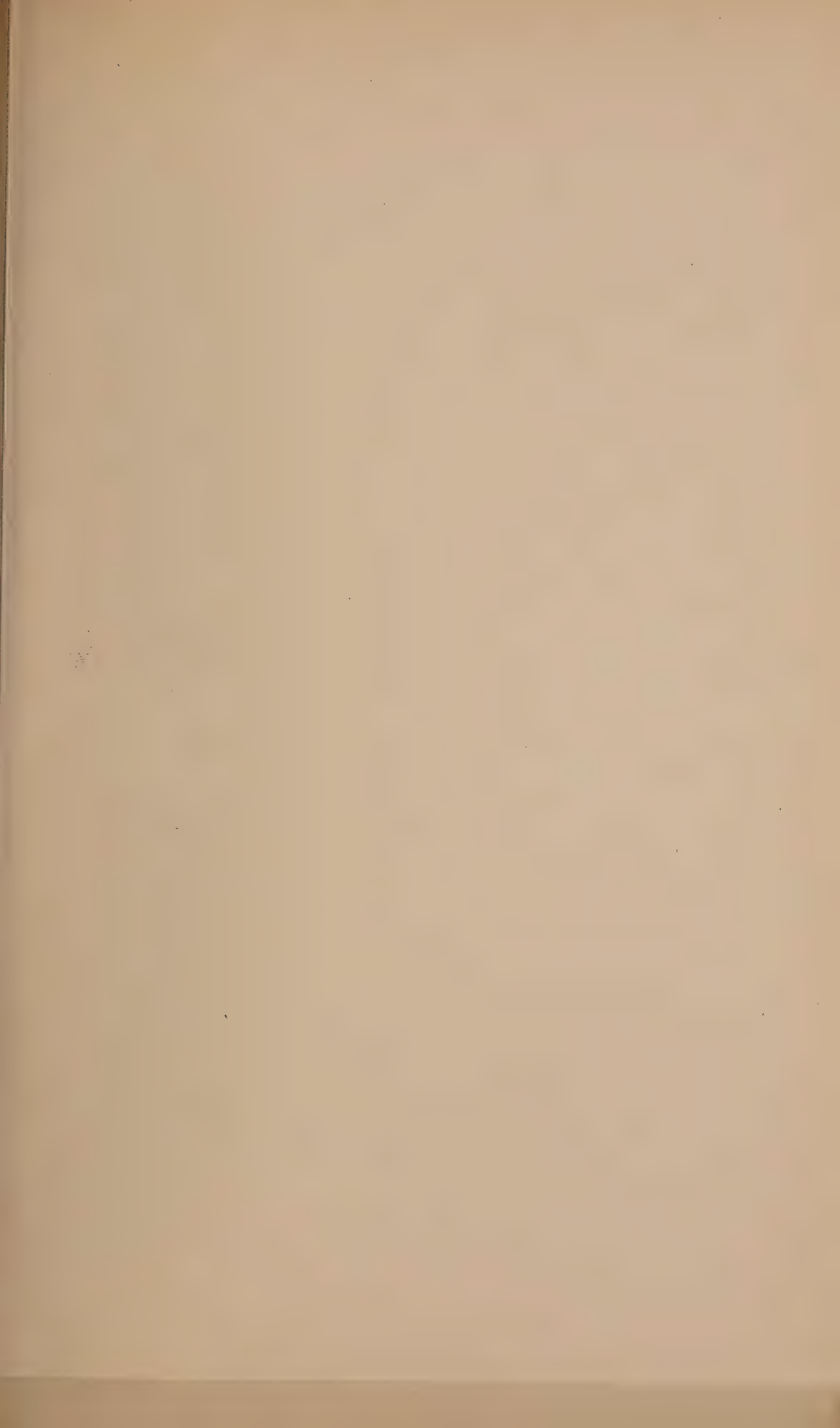
4 388 HEAD OF A LADY

23 in. by $17\frac{1}{2}$ in.

LEO HERRMANN.

3/ 389 UN INCROYABLE

On panel—7 in. by 5 in.





CH. JACQUE.

390 A WOODY PASTURE

880 A flock of sheep resting; two peasants seated at the
foot of a tree

Banned 16½ in. by 26¾ in.

Valable 20
See Illustration

CH. JACQUE.

391 WATERING THE FLOCK

1250 A flock of sheep coming down to a pool of water in
the foreground; a shepherdess standing by a tree on the
left; a dog on the right.

94

31½ in. by 25 in.

See Illustration

G. JACQUET, 1886.

392 UNE FEMME DU MONDE

60

28 in. by 22 in.

G. JACQUET.

393 THE DUET

65

On panel—12½ in. by 9 in.

4

HUGO KAUFFMANN, 1876.

394 DRAUGHTS

38

On panel—7¾ in. by 9¾ in.

CONRAD KIESEL, 1885.

395 PETS

120

55 in. by 35 in.

700th

CONRAD KIESEL.

396 THE MODEL

110

38½ in. by 25 in.

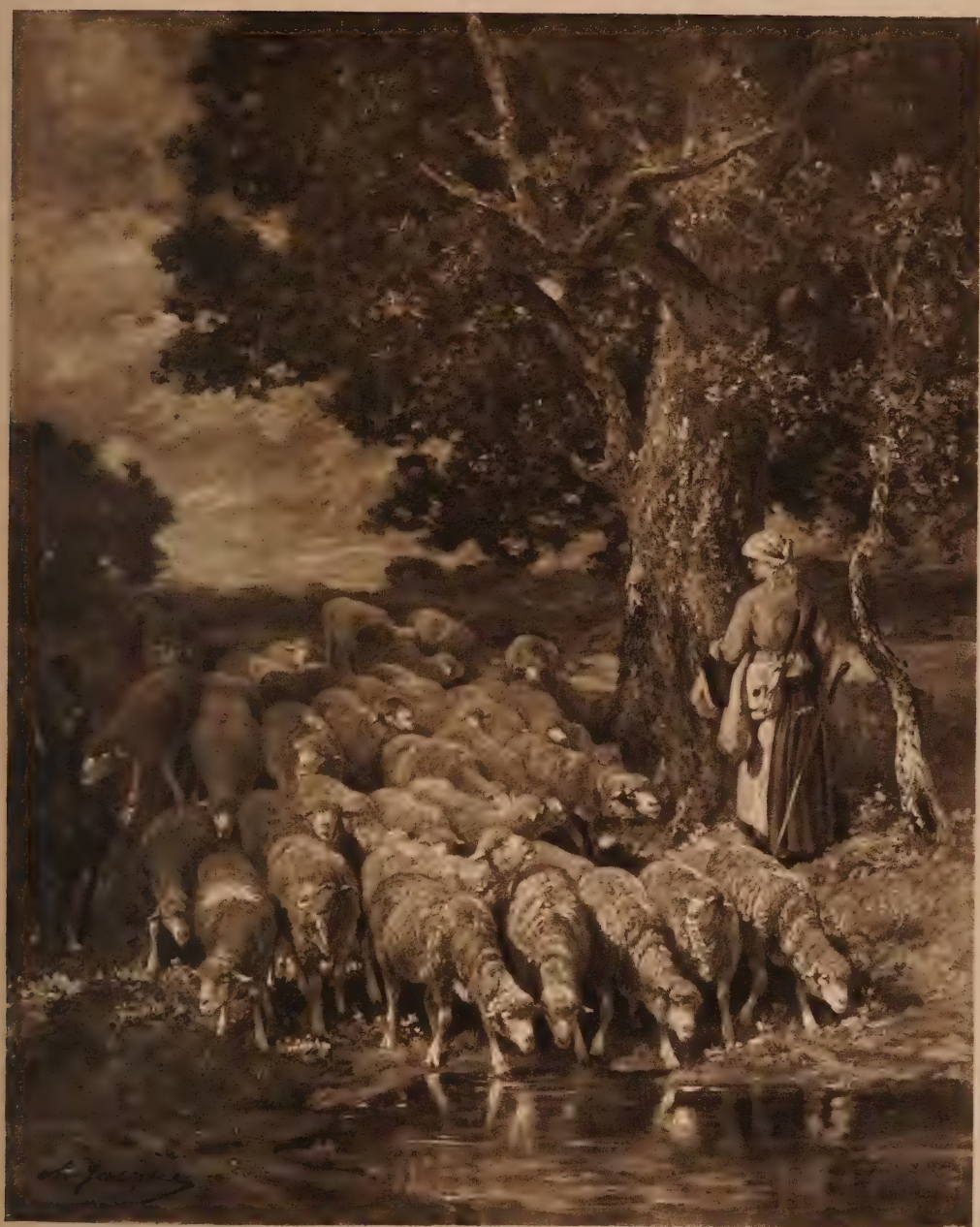
Authentic

CONRAD KIESEL.

397 A SPANISH LADY

42

28½ in. by 21 in.





CONRAD KIESEL.

398 ITALY, THE LAND OF SONG

28½ in. by 21 in.

80
ay

F. LAMORINIÈRE.

399 THE POOLS, NEAR ANTWERP

On panel—8¼ in. by 14¼ in.

32

F. LAMORINIÈRE.

400 CRÉPUSCULE DANS LA BRUYÈRE

On panel—8¼ in. by 14¼ in.

26

F. LAMORINIÈRE.

401 A WOODY STREAM

On panel—9½ in. by 7¼ in.

26

L. L'HERMITTE, 1889.

402 THE GLEANERS

1250

A stubble field with a party of gleaners; two women in the foreground, one carrying some sheaves, and the other picking up ears of corn

Bonneval

27 in. by 42½ in.

See Illustration

L. L'HERMITTE, 1891.

403 THE GLEANERS: EVENING

28-00

Cornell

In the foreground of the stubble field are a peasant-woman and a child carrying sheaves, another peasant-woman is stooping to pick up some ears of corn; other figures near some ricks in the distance

38½ in. by 30 in.

See Illustration





E. VAN MARCKE.

404. RETURNING FROM PASTURE

1150 A woody stream with a peasant-woman leading a
 white cow; another cow follows; two sheep and a dog
 Clarke 28 in. by 23 in.

See Illustration

A. MAUVE.

405 OLD COTTAGES AND A BARN, by the edge of a wood, with
 a peasant-woman scouring pots

42 12½ in. by 19½ in.

E. METZMACHER, 1886.

5-5-406

"La Fourmi n'est pas prêteuse;
 C'est là son moindre défaut.
 Vous Chantiez! J'en suis fort aise;
 Et bien! dansez maintenant."

On panel—23 in. by 17½ in.

E. METZMACHER, 1886.

407

65

"La Cigale ayant chanté tout l'été,
 Se Trouva fort dépourvue,
 Quand la bise fut venue."

On panel—23 in. by 17½ in.

L. NEUBERT.

408 A BAVARIAN LANDSCAPE, with buildings near a lake

15-

On panel—7½ in. by 15½ in.

L. NONO, 1886.

409 VENETIAN COURTSHIP

24

27 in. by 17½ in.

ALOYSIUS O'KELLY.

- 18 410 THE GAME OF DRAUGHTS
On panel—10 in. by 14 in.

ALOYSIUS O'KELLY.

- 6- 411 THE ENTRANCE TO THE HAREM
On panel—13½ in. by 8½ in.

ALOYSIUS O'KELLY.

- 24 212 THE ORANGE SELLER
On panel—5¼ in. by 5¼ in.

ALOYSIUS O'KELLY.

- 13 413 THE COURTYARD OF A CARAVANSERAI, CAIRO; and A
MESSAGE FROM THE SULTAN—a pair 2
On panel—7¼ in. by 5 in.

ALOYSIUS O'KELLY.

- 17 414 VIEWS ON THE NILE AT CAIRO 2
On panel

H. PILLEAU.

- 10 415 THE GIUDECCA, and Church of the Redentore; Venice
10 in. by 7½ in.

C. RODECK.

- 270 416 SUNLIGHT IN THE WOOD
29 in by 46 in.
ag

C. RODECK,

417 EVENING

60 14½ in. by 20½ in.

Robson

JEANNE RONGIER.

418 THE AMBUSH

190 28½ in. by 36 in.

ay

PH. SADEE, 1875.

419 THE FISHERMAN'S WIFE

52 An interior with a Dutch peasant-woman, seated at a table peeling potatoes

18 in. by 23 in.

A. SCIFONI.

420 THE TEPIDARIUM, POMPEII

22 25½ in. by 21 in.

A. SCIFONI.

421 THE FRIGIDARIUM

18 25½ in. by 21 in.

C. SEILER, 1892.

422 THE ETCHER

125 On panel—9 in. by 7½ in.

Becher

F. STREITT.

423 THE BREAKDOWN OF THE MAIL: Winter

40 15½ in. by 32½ in.

MAX TODT.

- 26 424 THE SECRET DISCOVERED
On panel— $8\frac{1}{2}$ in. by $11\frac{1}{2}$ in.

ADOLFE TOMMASI.

- 4 425 ON THE COAST NEAR LEGHORN
25 in. by 47 in.

C. TROYON.

- 480 426 IN THE WOODS AT MEUDON, ABOVE SEVRES
A glade in the forest, with a stream on the right; a
peasant kneeling in the foreground
Cremetti 28 in. by $40\frac{1}{2}$ in.

See Illustration





C. TROYON.

427 THE FERRY

3100

ay

A woody river, with a punt on the left, on which are
four cows; a peasant on the bank

23 in. by 19 in.

See Illustration

GÉZA VASTAGH, 1891.

428 THE MONARCH OF THE FOREST

100

Pennai

38½ in. by 31½ in.

CH. WILDA, 1885.

429 THE FORTUNE-TELLER, CAIRO

42

On panel—23 in. by 19 in.

CH. WILDA, 1885.

430 ENTRANCE TO THE MOSQUE AQUALAOUN-EL-ELFI, CAIRO

54

On panel—23 in. by 17 in.

CH. WILDA, 1884.

431 THE PIPE-SELLER

54

Squies

On panel—17¾ in. by 14½ in.

CH. WILDA, 1884.

432 THE DOOR-KEEPER OF THE HAREM

504

On panel—17 in. by 8¾ in.

FINIS

£ 37,714-19-0

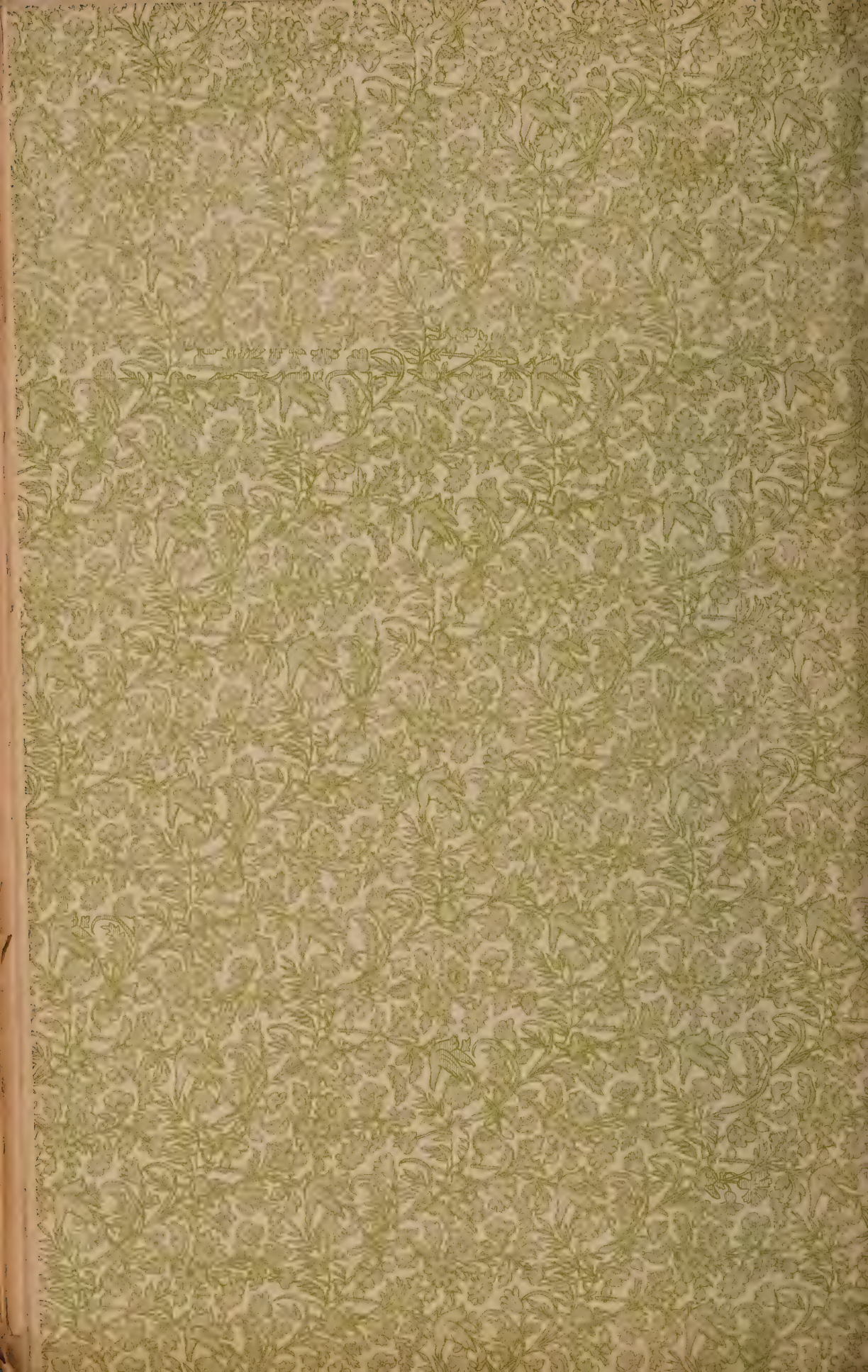
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W. Roberts,
18 Kings Avenue,
Clapham Park.

CONSTABLES "SALISBURY CATHEDRAL"

East Bergholt, Salisbury and Hampstead Heath may be regarded as the three chief sources of John Constable's artistic inspiration. The first was the place of his birth, the second was the residence of his best friend and life-long patron Archdeacon Fisher, and the third was the only available sketching ground within easy reach of London which appealed to him.

It is too much to say that but for these three sources of inspiration Constable would have come down to us as an artist of very second rate abilities but it may safely be said that but for them he would have been chiefly remembered as an occasional exhibiter of scenes of rural life, not much above the level of scores of conscientious artists whose names are only to be found in the old Catalogues of the Royal Academy - men who failed in art and perhaps became prosperous city merchants.

Constable, who was born in June 1776, was like Rembrandt a son of a miller, and thus it is to Millers that we owe the greatest portrait painter that the world has ever produced and the father of modern English landscape painting who was also the parent of Barbizern School. Constable was as intensely English

in his landscapes as Rembrandt was intensely Dutch in his portraits, and the artistic life of each may be said to have been "one long study of the effects of atmosphere and light. Richard Wilson, the first great English landscape painter had a mind "naturalized in antiquity" and it is this quality which enabled him to excel in classical and Italian landscapes. But they give one the impression of being compositions worked up in the studio; and fully endowed as they are with almost every quality which go to the making of masterpieces, splendid and harmonious as a whole, yet they lack that one touch of real living nature which so permeates every picture which came from Constable's easel and every sketch from his pencil. A "dominant sense of poetry" as Tom Taylor so aptly expressed it, is a feature of the pictures of both Richard Wilson and John Constable. But in Constable we feel the rush of the wind, we hear the fall of the water, and the dewdrops on the leaves in his meadows glisten with all the brilliance of real nature.

It is exceedingly fortunate for English art that Constable had sufficient independence of spirit to paint how and when he liked. He began as a landscape painter, and a landscape painter he continued to the end of his days. The environment of the portrait painter would have reduced him to a rank far below that of the second rate men such as Beechey

and Owen. He painted a few portraits of various friends - the only one he ever exhibited at the Royal Academy was that of the Rev. J. Fisher in 1817. - and relations, and as an occasional "pot-boiler", but it was not his metier, although it offered far greater inducements in the way of immediate remuneration than landscape painting, which is always an uncertain source of income to an artist. As a means of livelihood, probably landscape painting was never worse than it was in the time of Constable, and of how difficult it was, even for this great master, to make both ends meet is abundantly clear from Leslie's "Life of Constable".

In spite of the large place which Constable's Salisbury pictures occupy in his life as an artist, and of the very numerous drawings and oil paintings inspired by this city and its neighbourhood, only about four were exhibited at the Royal Academy. His first visit to this place would seem to have been paid in the summer or autumn of 1811, for in a letter from Miss Bicknell (his future wife) dated November 4 of that year, she says, "I hope you have done a good deal this summer; Salisbury, I suppose, has furnished some sketches". The answer to this appears in a letter which the artist wrote her in April 1812, when he states that among the four pictures which he had sent into the Royal Academy one is the "View of Salisbury". It appeared in the Catalogue as No. 372 "Salisbury Morning". We

get no more Salisbury pictures until after a long interval of 11 years but in the meantime, the artist had emerged from obscurity and his art had so far advanced in quality and in the estimation of his fellow artists, that he had been elected an Associate of the Royal Academy, doubtless largely on account of the superb quality of "A scene on the River Stour", now one of the gems of the J.P.Morgan collection, and one of the art sensations of the 1819 Academy - his only exhibit of that year. It was No. 59 in the 1823 Exhibition and had as title "Salisbury Cathedral from the Bishop's Grounds"

Constable visited Salisbury in November 1821 and we know from Leslie that, notwithstanding the lateness of the season he made some beautiful sketches, and his second Academy picture of Salisbury is especially interesting to us because it is in a picture sense the parent/ of Mr. Frick's. It was again lent to the British Institution in the following year (No. 46) from the Catalogue of which we gather that its size was 36 in. by 57 in. One might disinter much of what passed as art criticism in those days concerning Constable's exhibits of 1823; but a long notice in the Somerset House Gazette of Feb 21 1824 (when the picture was at the British Institution) gives us a very good idea of the general impression produced by the "Salisbury Cathedral" at the time. "This composition", remarks the critic "is so little indebted to the timid skill that selects rather to please by addressing the pencil to the reigning fashion of taste

than to dare to be original, that we have heard it condemned for the very attributes that constitute its claims to our approval. For it is so unsophisticated in light, shadow, colouring and general arrangement - so unaffectedly remote from manner or making up, so unlike to a picture, but so like to reality, that, to the eye of prejudice, it seems unnatural! Mr. Constable has attempted something new, and he has accomplished his object with credit to his pencil. We may add that this is one of the few pictures in the gallery, that, to use a painter's phrase, will go down ^{well} /with time"

Constable himself writing to his friend Fisher concerning his exhibit at the Academy on May 9, 1821, says "My Cathedral looks uncommonly well, it is much approved of by the Academy..... I have not flinched from the windows, buttresses etc. but I have as usual made my escape in the evanescence of the chiaroscuro. Callcott admires my Cathedral, and says I have managed it well." It is not clear from Leslie's "Life" whether the picture was sold or not. What is clear, however, is that he was commissioned to make three or four replicas of it. Writing on September 13, 1825, he says "I must make my mind easy as to those I have on hand, namely, 'Salisbury Cathedral', Mr. Carpenter's picture, Mr. Ripley's, Mr. Arrowsmith's, and Mr. Mirehouse's picture to be altered. All these are paid for, and one more fortnight will clear them off; how comfortable I shall then be". A few weeks later he writes (November 26) again to his friend Fisher: "My new picture of Salisbury is very beautiful, and

I have repainted entirely that belonging to Mr. Mirehouse".

In his "Journal" written for his wife and under date November 25, he enters: "Painted all day on Mr. Mirehouse's little picture of the Cathedral, making in all three 'Cathedrums' as pretty Minna (his eldest daughter calls them)

Many books have been written on Constable but in not one of them is there a good descriptive Catalogue of his pictures. Until this is done a good deal of confusion must surround those of his works which are generally Catalogued as Salisbury Cathedral. We can here only do a little towards the simplification of matters so far as concerns Mr. Frick's picture. From the concluding sentence quoted in the last paragraph, it is clear that Mr. Mirehouse's "little picture" was on a smaller scale than that of which it was replica. It has already been pointed out that, Constable's Academy picture of 1823, "Salisbury Cathedral from the Bishop's grounds" was identical with the picture with the same title which was in the British Institution of the following year. This picture was 36 in. by 57 in. No picture of these dimensions has so far been traced, and it is hardly likely that the artist would have cut down the canvas to 34 in. by 43½ in. The three "Cathedrums" therefore would appear to be accounted for as follows (1) the Academy - British Institution picture of 1823-4, is yet untraced. (2) the Sheepshanks picture, 34 x 43½ in. signed and dated 1823 and which claims to be the picture exhibited at the Royal Academy 1823, and now at the Victoria and Albert Museum,

London; and (3) the Mirehouse - Holland - Frick picture also 34 in. by 43½ in. signed and dated 1826. The chief ^{and} difference between Mr. Frick's version / that of Mr. Sheepshanks, are these: in the foreground of the former the artist has added some dwarf growing vegetation, a branch of the centre tree apparently touches the spire of the Cathedral, and the trees on the left and right do not (as in the Sheepshanks picture) touch at the top and form a complete alcove or porch, through which the Cathedral is seen.

Constable has selected noon as the time of his picture "We are familiar with the scene". (wrote the Somerset House Gazette critic of the original picture, and his words are equally applicable to the two smaller versions) "and can vouch for the fidelity of the view.....The building is strikingly characteristic, and relieved upon the sky by its iron local colour, without the least effort of a forced effect..... The sky is luminous, and the approximating colour of the long leaded roof as glistening in the sun's bright rays, is painted as it glared to the observant painter's eye". With its unusually highly finished and minute architectural details and its beautifully wooded "setting", this work may justly rank as one of the greatest pictures in English art.

In the S.G.Holland Catalogue it was stated to have been "formerly the property of Bishop Mirehouse of Salisbury".

But there was never a Bishop of Salisbury of that name. Mr Mirehouse, as we have seen occurs several times in Leslie's "Life" and always in connection with this particular picture. He was Thomas Henry Mirehouse and was born in 1794. He studied at Christ's College Cambridge and obtained his B. A. in 1814, he was rector of Harlexton Co. Lincoln and Vicar of St George's Bristol where he died in January 7, 1867, Prebendary of South Grantham in Salisbury Cathedral. He married in 1835 Millicent Daughter of Philip Miles Esq, of Leigh Court, the owner of a famous collection of pictures. Probably he was a friend of Constables Salisbury friend Arch-deacon Fisher; nothing is known of him as a picture collector beyond his commissioning Constable to paint a replica of his Salisbury Cathedral". The picture remained in his family for many years. Mrs. Mirehouse lent it to the London International Exhibition in 1862, and at Burlington House in 1895, and Miss Mirehouse sold it privately in 1894 to Messrs. T. Agnew & Sons, who disposed of it during the same year to Mr. Stephen G. Holland. Mr. Holland lent it to the Old Masters at Burlington House in 1895, and again to Messrs Agnews Exhibition in 1896. In 1897 a fine etching of it (21in. by 28in.) was executed by Brunet Debained. After Mr. Holland's death, his collection was sold at Christie's in June 1910, and the price then paid 7800p, the second highest

auction record for a Constable up to that time. And in this matter of prices, it will be apposite to mention that according to the artists own list of prices for pictures, printed in 1826, his charge for a 30in. by 36in. was 60p, and for a 50in. by 40in. 120p. Probably Mr. Mirehouse paid about 100p. for the Picture, which, it may be mentioned, was at Messrs. Kuvedler's Loan Exhibition of "Old Masters" at 556-8, Fifth Avenue, New York, 1912, and is reproduced in their Catalogue.



SALISBURY CATHEDRAL By JOHN CONSTABLE, R.A.

A. 1776, D. 1837.

In this fine picture Constable has achieved one of his greatest successes, and it is a picture that lends itself perfectly to reproduction in black and white. The view of the Cathedral through the trees on each side, forming a framework for the beautiful steeple, is admirably chosen, and the picture is one of the most charming paintings of English scenery ever produced. Constable's art is to-day more appreciated than ever; he was the great founder of modern landscape painting, and the Barbizon School in France owe a great deal to his commanding originality and freedom from conventions. Engraved Surface, 24 x 16½ ins.

A CORRESPONDENT writes:—

"In connexion with the Stephen Holland Sale at Christie's, I note that the ownership of Constable's picture of 'Salisbury Cathedral' (No. 12) must be wrongly given in the catalogue. No such name as 'Mirehouse' is to be found among the Bishops of Salisbury, nor—so far as I have been able to ascertain—those of any other diocese, home, Colonial, or suffragan. There was a Rev. Thomas Henry Mirehouse, who was Canon or Prebendary of Salisbury from 1824 to 1868, when he died. He held two livings—one in Somerset, and another in Lincolnshire—and lived (so far as is known) at one or other of them, and not in Salisbury. Whether he was at any time the owner of the picture, or connected with the family of Archdeacon Fisher, Constable's friend, I do not know." *Arthur. 4.7.08.*

"'Barnes Terrace,' the companion picture to the 'Mortlake' which was sold yesterday at Christie's, was also painted for Mr. Moffatt, and a curious story is related about the dog standing on the parapet overlooking the river. Thornbury says that Turner cut out the dog in black paper and stuck it on the canvas, but some years ago the owner of the painting declared that it was Landseer who in the great artist's absence applied the dog to the picture, and although Turner 'grunted' when he saw it, he allowed it to remain, and there it is to the present time." *M. Post.*



From the painting by John Constable, R.A.]

SALISBURY CATHEDRAL

his famous work appeared at the Royal Academy of 1831, and was one of many it unsold at the artist's death. Being now in private ownership, it is best known from the lovely mezzotint made from it by David Lucas, generally called 'Salisbury Cathedral with the Rainbow.' It is one of the most carefully painted of his later works, and in no other picture is the dramatic side of his art so richly and so splendidly expressed. A storm has just passed over and the sun

FROM THE MEADOWS.

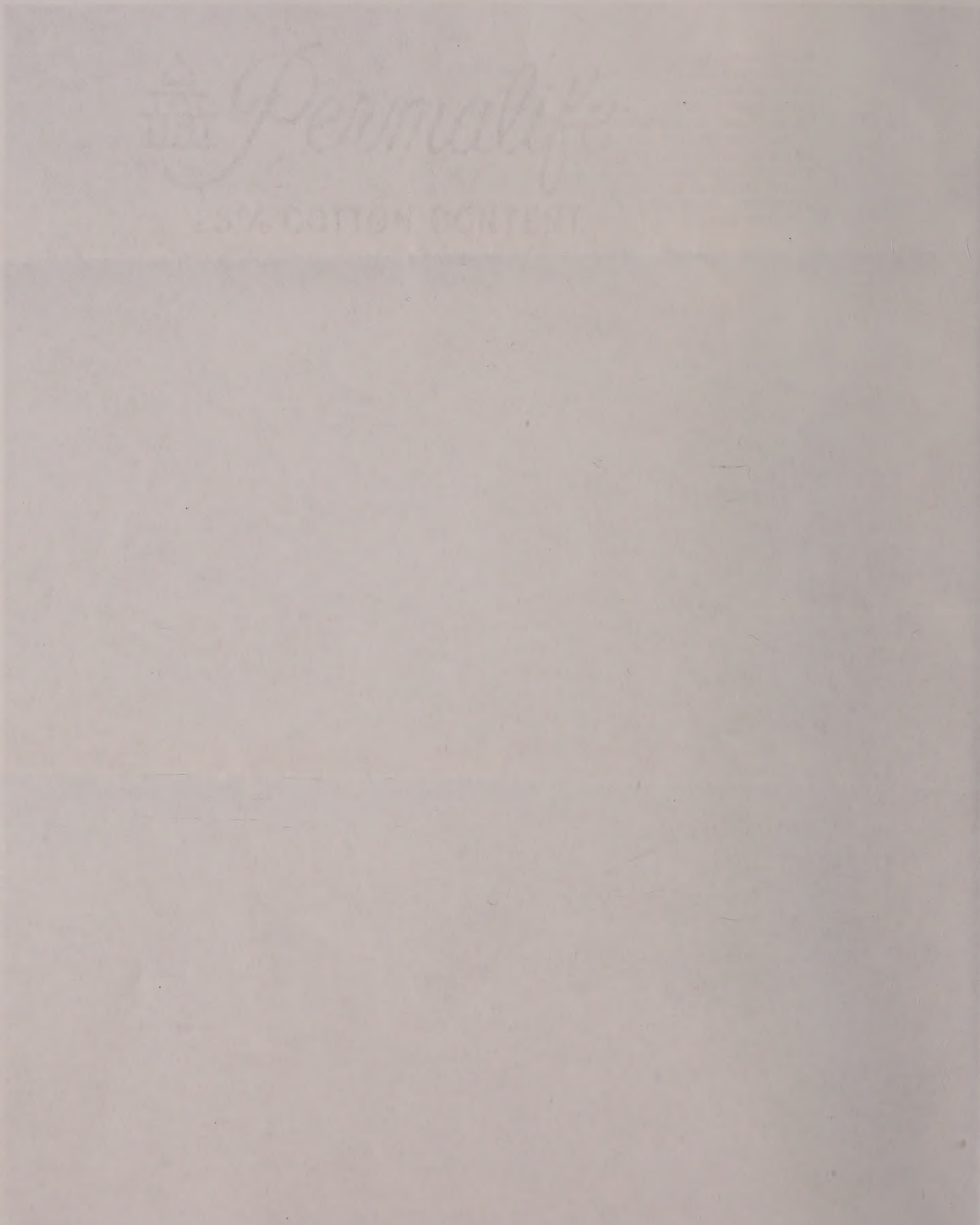
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is peeping out again. Lightning is still flashing beyond the Cathedral. The earth, the herbage, and the foliage are drenched and trickling from their recent bath. Everything is sweetened and refreshed. It is the effect that Constable loved and that nobody ever painted so well. The picture is very full of detail, splendidly managed; and the rainbow seems like Heaven's protecting shield over the glorious Cathedral; which, though far back, is the pivot and centre of the whole composition.

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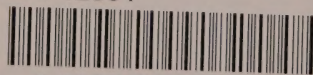
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